

Contests and Competitions in School Art



SCHOOL ARTS



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SCHOOL ARTS

the art education magazine

Contests and Competitions in School Art

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using this issue

We have bitten into a hot potato this month with articles dealing with various aspects of the issue on Contests and Competitions in School Art, beginning on page 5. Like all other issues there are two sides, the right side and the wrong side. Everybody's friend, d'Arcy Hayman, tells about her solo trip to Russia and what she found out about art and art education, among other things. Ruth Flurry's final article on kindergarten art begins on page 27. Making Faces in High School Art is discussed by Sister Joanne, page 35. There are a number of articles of special interest to the elementary grades. Norman LaLiberte shows how he makes bas-relief casts on page 23. Louise Rago takes us for a visit to the sculptor Louise Nevelson, page 33; and Howard Collins discusses the work of Albert Ryder, page 44. Both Julia Schwartz and Alice Baumgarner have dug up some good hot questions for their pages. On the silly side, with a point or two, the editor discusses Six-pointed Snowflakes.

NEWS DIGEST

Charles M. Robertson, Jr., president of the National Art Education Association, will be busy this spring attending the various regional association conferences scheduled.



Eastern Arts Meets April 2 - 6 Philadelphia's new Sheraton Hotel will be headquarters for the Fiftieth Anniversary conference of the Eastern Arts Association. "Looking Ahead in Art Education" is the theme of the convention. There will be conferences, workshops, exhibits, demonstrations, plus trips to historical spots. Speakers will include James Johnson Sweeney, Jack Bookbinder, Buckminster Fuller, d'Arcy Hayman, Felicia Beverley. A new book, "Prospect and Retrospect," published by the association to commemorate the fiftieth anniversary, and edited by Ruth Ebken, vice-president, will be distributed first at the convention. Dr. Harold R. Rice is president of the association, which has offices at Kutztown State College, Kutztown, Pennsylvania.

Pacific Arts Meets April 11 - 16 Arizona State University, Tempe, Arizona, will be the scene of the Pacific Arts Association conference. Peter Selz, curator of the department of painting and sculpture at the Museum of Modern Art, will be the keynote speaker. Among the convention plans are the making of an educational movie on the scene. In addition to the usual activities, the final day will be given over to the subject of exceptional children. Dr. Harry Wood is president. Offices are located at Arizona State University.

Western Arts Meets April 10 - 14 Dallas, Texas welcomes you to the Western Arts Association conference, with the theme, "The Educational Dimensions of Art." There will be a visual presentation by Dallas architects, group discussions, exhibitions, demonstrations, and social activities. Among the speakers will be Seymour Robbins, Jerry Bywaters, Brewster Ghiselin, George Culler, and Paul Baker. Gus Freundlich of George Peabody College is president, and George S. Dutch is secretary-treasurer. His address is 2304 Oxford Road, Nashville 12, Tennessee, just in case.

Southeastern Arts Meets April 24 - 28 "The Southeast, Its Art and Youth in Transition," is the theme of the conference at Charlotte, North Carolina. Helen C. Rose, vice-president, is program chairman. An interesting program of visits, demonstrations, exhibitions, discussions, and social activities has been arranged. Among the speakers will be Laura Zirbes and Oliver Caldwell, with the emphasis on smaller special-interest meetings. Some of the unusual school architecture of the area will be visited, and a leading architect of the area, A.G. Odell, Jr., will speak at a dinner meeting. Emory Rose Wood is president.

New York State Meeting April 27 - 30 The New York State Art Teachers Association will meet at Schenectady.

Committee Conference May 5 - 8 The National Committee on Art Education meets at the Museum of Modern Art, New York.

Pennsylvania State Meeting May 13 - 14 Penn State will be genial host to Pennsylvania Art Education Association.



83 GAINSBOROUGH, View, Dedham



54 ERNI, Two Horses



61 FRIEDRICH, Tree in a Landscape



49 ROMNEY, Miss Willoughby



10 CHARDIN, Still Life



21 MONET, Bridge, Argenteuil



8 CEZANNE, Blue Vase



71 RUYSDAEL, Windmill at Wijk



77 TITIAN, Lavinia

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- 17 MANET Peonies
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- 22 MONET Poppies
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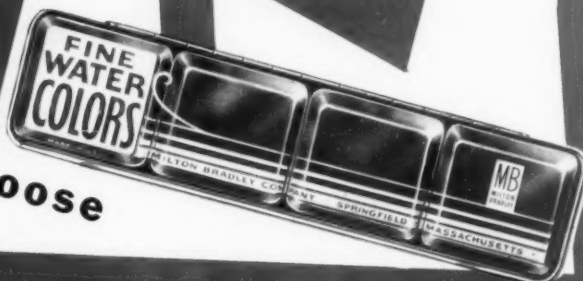
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A Child Art Competition for European children was conducted under the Marshall Plan in 1951. An incredible 700,000 pictures entered were reduced to forty in Paris exhibit by adult judges, according to Wide World News, and winners selected. Then a child jury from five countries, above, selected different winners than the adult experts had chosen. What price glory?

CONTESTS AND ART EDUCATION

D. Kenneth Winebrenner

It is difficult, and a little dangerous, to formulate and present a relatively concise and definitive statement on the subject of competition and contests in art education. This is especially so if one seeks to encompass all of the varying shades of opinion, based on different experiences, conditions, philosophies, circumstances, and goals. Conferences have been held, studies have been made, and statements have been issued by such organizations as the National Art Education Association, the National Committee on Art Education, and the Canadian Society for Education through Art. Research bearing on the subject has been conducted by doctoral candidates. School Arts magazine has solicited the views of the distinguished art educators who make up its advisory editors as well as those leaders who have

What are some of the values claimed for contests in school art, and why are many art educators opposed to them? The editor interprets recent professional thinking and offers some constructive suggestions.

recently served as officers and council members of art education organizations. On the basis of these studies, statements, and observations, in which hundreds of today's leading art educators have participated in some way, we shall attempt to summarize what we believe represents today's professional thinking in this troublesome area. —D. K. W.

At the outset, we must concede that it is impossible to measure and evaluate the effects and values of participation by a given individual in a given contest at a given time under given circumstances as opposed to not participating. This is because we cannot test the same person both ways simultaneously, and if we elect to try one method and follow it with another the second approach will have

already been prejudiced by the first experience. Also, if we evaluate any experience on its lifetime influences it would require that the same person live two lives that start out on equal terms. The best we can do is to contrast the observable benefits and injuries that may accrue to a given individual who participates in a contest or competition and then to try to compare these with another individual presumed equal in every way who does not participate in the given contest. Such types of comparison do not lend themselves to statistical measurement because there are many hidden factors of personality that are involved. Some people are able to resist tuberculosis germs while others are not. Some people seem to be ruined by success, while others succeed with or without recognition. For these reasons, studies made and illustrations cited, pro and con, can only assist us in our thinking. We cannot prove the existence of heaven or perdition by taking a vote on it. Like religion, matters of this sort call more upon logic, reason, philosophy, and intuition than upon statistics.

A common argument is that competition is natural and that our children might as well be prepared to face it. It can be argued that trees in the forests grow taller in order to reach the light, and that man himself learned to walk on his rear legs because the best fruits and nuts were placed on higher branches. Those who subscribe to competition as a way of life are likely to credit the law of the "survival of the fittest" as the basis for a strong human race. These advocates of competition remind us of our achievements under free enterprise, and claim that the only alternative is planned and regimented socialism or communism. Actually, we have found it necessary to control trusts and to insist on integrity in advertising in order that competition may be fair. We have given up the idea of letting people starve in order that we may develop a race that can get along with little food. We have doctors and medicine, even though we could probably develop a race some hundred thousands of years hence that would not need medical care if we allowed the ill to die without attention. Instead of breeding a people who can withstand germs we have elected to eliminate the germs.

There is an alternative to no-holds-barred competition and planned regimentation, and that is *cooperation*. A people who deplore the ruthlessness and hostility of the "survival of the fittest" point-of-view believe that the rights, potentialities, and aspirations of each individual that are consistent with the "common welfare" should be protected and developed. This is democracy's dream, the philosopher's hope, and religion's highest earthly goal. When we recognize the interdependence of human beings and have an abiding concern for others, we can begin to evaluate competition as an aspect of our culture, and contests in relation to our goals. With this orientation, we can judge competition by what it does for and to the individual and how it contributes to democracy's larger objectives. Perhaps the best and healthiest form of competition is that which the individual has with himself. Here he seeks to

think more clearly, to speak more lucidly, to work more accurately, to dance more gracefully, to eat more sensibly; to live better, to reach further; to skate, play, sing, write, paint more beautifully.

When competition involves others, it may also have wholesome aspects. A friendly game of horseshoes at a family picnic, a pie-baking (or pie-eating) contest at a church social, a neighborhood baseball game, and so on, probably do not produce any permanent personality frustrations or inflated egos. Although we would favor sports, dramatics, and forensics for all, the selection of a varsity team or cast need not promote inferiority complexes, especially when each student associates himself with the school team or production and becomes an enthusiastic spectator. If we could assume that the participating teams in an athletic contest had been coached and trained prior to the game and that they were on their own during the game, the competition would be between the student athletes. If the coaches keep making signals from the bench or sending in substitutes to instruct the quarterbacks, it becomes in part a contest between the coaches. When winning the game at any cost involves deliberate foul play, intentional violation of rules, or the use of illegally-recruited players, the situation is more serious.

In athletic, music, and forensic contests, the judges are present when the production is carried out. There are referees and umpires to see that everybody plays according to the rules and to penalize and disqualify those who do not. In an art contest, as well as an essay contest, the judges are not present when the work is done. Some teachers may give absolutely no help to the student outside of providing the materials. Others may breathe down the student's back and practically direct every step he makes. Some teachers may stimulate the student to do his own thinking and planning. Others may refer the student to the inevitable file of ideas which he may copy or revise for his use. Although no really professional art teacher would do this, we have seen cases where copied work was submitted in contests where the rules clearly stated that all work must be original. Apparently there are still some who feel that the work is original if the student copies it himself. Unless the judges know the exact source from which something is copied, they can only guess that it is not original. When the judges are businessmen or others untrained in art, and even when the judges are competent professional artists unfamiliar with child work, they cannot be sure how much of the work is the child's own and how much help he received from outside sources. The art educator who knows what to expect from any age level is a more competent judge, but even he may operate on hunches.

Like the coach who must win most of the games in order to keep his position, there are cases where a teacher's reputation and even his salary may *seem* to depend upon the frequency with which his students win prizes. Although this is rarely if ever the true situation, the teacher who *believes* that he is judged by the principal or community in

this way may build his art program around contests and prizes. In such cases a well-balanced art course may give way to a lopsided one in which the teacher gives disproportionate time and attention to potential prize winners. Such a teacher is likely to make a study of the type of student work that has won prizes in the past and direct student efforts in that direction, even at the expense of his own judgment and art training. The jurying of major art exhibitions in the adult world has been severely criticized in recent years, and it is a common belief that a show is selected when the judges are selected. Whether the jury leans toward the traditional or the contemporary, paintings which conform to the pattern of respectability envisioned by the judges are more likely to win prizes. The daringly unconventional or experimental, even in a modern show, seem to have less chances of recognition than those which conform to a safe and sanitary standard.

When there is a lack of understanding judges in a school art exhibition, work selected is likely to be more conservative, and a greater premium placed upon skill in technique than on ingenuity and concept. The product itself is likely to receive more emphasis than the process and developmental growth of the child; standardization and conformity are likely to receive more credit than experimentation. Even if we were to concede that competition is desirable and inevitable on the adult level, we are reminded in a bulletin of the Louisiana state supervisor of art that "the best preparation for future adult competition is development of the child's individual potentialities." There seems to be practically unanimous agreement that any contest or competition which disrupts and disturbs the normal art program is bad. This would seem especially true when we realize that probably less than one-fourth of our high school students ever have as much as one course in art. Even if we concede that art majors could gain something from entering contests, if they were permitted to enter or not as they wished, we would want to be sure that the contest did not foster false values with the disadvantages outweighing the good.

There seems to be universal agreement that individual art teachers should not be required to have their students enter contests when it is against their professional judgment to have the children do so, and that no individual child should be required to participate in a contest if he does not wish to take part. Principals and community organizations should not regard a teacher as uncooperative, as unpatriotic, or as not being civic-minded, if he feels that any given contest would disrupt the art program and exploit the child. Where the purpose of the contest is pure publicity for a commercial concern and is so hamstrung with specifications, deadlines, and conditions that the child has little opportunity for individuality, there is no question but that the contest should be rejected. Where the promotional objective is a laudable one and consistent with educational objectives, such as brushing one's teeth regularly, crossing the street carefully, or being kind to animals, the decision is

more troublesome. If we could eliminate the contest aspect, and allow those children who felt keenly about any social problem to express themselves in their own way and without seeking a reward for their contributions the situation would be different. The problem comes when even laudable educational goals are clothed in contests with inevitable restrictions, specifications, and requirements that can mitigate against the art program by destroying the child's initiative. The ends are not always worth the means. A poster contest that advocates kindness to animals could be unkind to children.

In 1951, a committee¹ of eleven members met for two days prior to the convention of the National Art Education Association, discussed the pros and cons of contests and competition in art, and formulated a tentative statement that was presented for reactions at a session of the conference. The final draft of the statement, edited by Mildred Fairchild, chairman of the Committee on Contests and Competition in Art, was in the March-April 1952 issue of *Art Education*, journal of the National Art Education Association. This very fine statement lists eight desirable effects and eight undesirable effects attributed to contests, and makes certain recommendations. Among the recommendations are that contests sponsored by groups outside of the schools should be eliminated in the elementary school, because "young children in their formative years are likely to be deeply hurt by elements of competition which they do not fully understand, and for which they do not have a mature perspective." The committee also recommended that participation in contests on the secondary level "should be limited to art majors or students with a major interest in art." Other recommendations were intended to make sure that the purpose was consistent with educational goals, the rules were clear, the judging was fair, the learning values were worthwhile, the art outcomes were valid, and so on. The same issue of *Art Education*

"My Teacher and Her Boy Friend," by Jacqueline Dart, age 7, from an exhibition of children's art work held in London.



included articles by two eminent art educators, Thomas Munro and Viktor Lowenfeld, on the subject of contests and competitive exhibitions.

The National Committee on Art Education took a definite and official stand against art contests for children in 1952 with the adoption of the following statement: "The Committee on Art Education believes that it has become the professional responsibility of teachers of art to express their disapproval of sponsored contests and competitions in the general art program of the elementary, junior high and high school. Where the art program forms a part of the general education of children, the introduction of contests and competitions promoted by commercial or community agencies is educationally unsound." Victor D'Amico, chairman of the National Committee on Art Education, in his capacity as educational director of the museum included these views in detail in his report to the Museum of Modern Art. A special meeting to discuss contests and competitions was held by the National Committee on Art Education at the Museum of Modern Art on December 4, 1958. A panel² of leaders in the Committee presented statements on the subject, after which there was an evening of discussion with the audience participating. Statements which came out of this meeting are included in a booklet on *Contests and Competitions*, published by the Committee in May 1959. This publication also includes copies of correspondence between Edith Mitchell, state director of art education for Delaware, and various general educators and others on the subject. The publication was prepared at the request of the session on contests and competitions during the annual conference of the Committee held at the University of Wisconsin in 1959, and is an imposing exposition of views and arguments against contests.

The Canadian Society for Education through Art has also issued an official statement of policy opposing art competitions for children engaged in a general education program on any level, exclusive of technical programs in art. This statement outlines reasons for opposition to art competitions for children, dangers inherent in contests, the futility of judging by strangers who cannot appraise a child's art in relation to the child producing it, and proposes a program of cooperation instead of competition. It is pointed out that Canadian experience shows that competition does not improve the standards of children's art, but often degrades it.

Those who oppose art contests for children base most of their arguments on what contests do to children, winners as well as losers. They point to the frustrations and disappointments of the losers, of course, but argue that the winners may become enmeshed in false values, conceit, and over-development of the ego. On the other hand, there are honest and sincere art educators who believe that the values of art competitions outweigh their disadvantages, especially on the secondary level, and especially when the competition itself is based on normal art activities that are not circumscribed with rules and regulations. There is rather general opposition to poster contests because the theme, the wording,

and even the media used is often limited; and because the successful poster often involves understandings and skills beyond the students. Where the art work is produced as normal procedure, perhaps even without any thought of entering it in a contest, there are dedicated and intelligent art educators who see no harm in submitting the work in a competition. They argue that students on the secondary level may be oriented to the risks of competition in such a way that they will not be disappointed losers. They point to the scholarships that make it possible for worthy students to attend art schools, and the pride that classmates feel when a fellow-student wins a prize. They list the many people who give unselfishly of their time in judging regional and national contests, and in organizing exhibitions. They note the financial contributions made by various firms, the interest shown by local stores and art museums who contribute exhibition space. They remind us that art education needs publicity in these times.

In all fairness, we must acknowledge any contributions freely given without thought of profit. Instead of throwing the baby out with the bath we should seek to channel these funds and efforts in directions where they will be helpful without the objectionable features. All of us see the value of local, regional, and national exhibitions of child art. If anything, we should have more exhibitions, with more children participating, and with more children seeing the exhibits. Some people would immediately remove their objections if the prize angle was eliminated. Actually, some steps have been taken in that direction. It may be that elimination of prizes would make it possible to send traveling exhibits on a broader scale. Exhibits could be selected to represent the honest, natural expressions of children at various developmental levels. Instead of ribbons, these examples of child art could have cards that explain and interpret the art and its unique strengths for the benefit of the viewer. Just as the pharmaceutical industry provides foundation grants and scholarships for medical students, it may be that a little different approach to the scholarship awards—placing more stress upon need and upon an over-all high school art and academic record would eliminate some of the competitive aspects. Obviously the fewer strings attached to such awards by the donors the more appreciative the art educators would be.

¹National Art Education Association, 1951, *Committee on Contests and Competition*: Madge B. Allen, Jack Bookbinder, John E. Courtney, Stanley Drabinowicz, Evangeline Heisig, Lola Hinson, Olivia Krause, Eugenia Oole, Julia Schwartz, Kenneth Winebrenner, Mildred Fairchild, chairman.

²National Committee on Art Education, 1958, *Panel for Discussion on Contests and Competitions*: Angiola Churchill, Olive L. Riley, Samuel G. Weiner, Hale Woodruff, Arthur R. Young, Kenneth Winebrenner, chairman.

Author is editor of *School Arts* and professor of art at the State University College of Education at Buffalo. He is a council associate, N.C.A.E., and council member, E.A.A.

Arthur R. Young

A leading art educator lists some of the concepts on which opposition to school art competitions is based. He makes a number of proposals which could replace the undesirable aspects of contests in art.

Competition and the creative climate

In our culture it remains a continuing struggle to mediate the values of art education to the public at large and to gain public support for the art programs in the schools. Opportunists in art education tend to use means, fair or foul, to achieve publicity for self, for the school, and for the art program. Those who have a dollar interest in furthering art in the schools will support any project which favors the spread of art and the resulting increase in sales of art materials. Such interests will, in fact, sponsor and motivate contests and competitions in school art for the purpose of ultimate financial gain. This, sardonically, may be viewed as the American way of life wherein exploitation of young people for ulterior gain is deemed fair and honorable. But we know this is not true. It is our job to impress supervisors, state directors, politicians, the public and the parents that art education is too important, the youngsters too valuable to permit their participation in spurious contests which provide negative and deleterious effects far in excess of the positive and desirable values to which the sponsors of such contests may lay claim. Out of such attitudes and concerns the fol-

lowing concepts on art contests and competitions are based.

(A) That the sponsors of contests and competitions usually have ultimate and unstated objectives not directed toward the best interests of the child, his education, his growth, and his aesthetic development. Such sponsorship when originating in organizations having a vested interest are particularly circumspect but other sponsors often well-intentioned but, as often, ill-informed as to the foci of art education and its operating philosophy should be discouraged from using this method of realizing their objectives.

(B) That school administrators, art supervisors and teachers who give their support to competitive projects should recognize that the prestige resulting from the winning of awards by students in their schools must be balanced against the disruption of the art program, the renunciation of art education objectives on the part of teachers and the psychological harm engendered in the student group.

(C) That art educators should be aware that contests in art create a harmful distortion in the minds of immature competitors forcing them in many instances to accept a

Samuel G. Weiner, art professor at Rutgers University and an instructor of children's classes at the Museum of Modern Art, is surrounded by children's work. Some of the work would be considered technically good, yet lacks originality and feeling.



AUTHENTICATED NEWS PHOTO

project, the theme of which has no bearing on their interests or experiences, or because of the enforced restrictions of such competitions creating conditions foreign to the capacities and inclinations of the child.

(D) That art educators should be equally aware of the time which competitions take up on activities having at best only peripheral meaning to the total art program, time which cannot be retrieved and which brings about an imbalance in the art program which cannot easily be restored.

(E) That contests and competitions have the added shortcoming in placing stress on individuals competing with other individuals at a time when such a competitive focus is hard for the immature mind to grasp. Any activity in art, competitive or otherwise, which makes any given individual in the group a threat to other individuals is undesirable and should not be permitted. The child does not originate the need for a contest and to impose competition is harmful to the well-being of the child. It should be further noted that this focus on the competitive factor creates a psychological climate which mitigates against other projects directed toward encouraging cooperative student activities.

(F) That it should be recognized that the child needs no artificial stimulation to creative activity as that generated by competitive projects. On the contrary, he draws from his experiences and imagination with greater freedom and satisfaction when not given a theme, the nature of which is alien and unfamiliar. National, state and community causes, objectives, and ideals are often introduced as thematic material for contests and though these conceivably are well-intentioned they have no place as subjects for contests in an art program. The very causes which the student is called upon to support graphically are negated by the competitive method introduced.

(G) Competitions set up short range objectives aimed at the achieving of immediate results and often result in short-lived enthusiasms. A sound art program should support long range objectives and enlist enthusiasms extending throughout the term of the art program.

(H) Competitions are coupled with awards and awards are made to students whose work reached a standard acceptable to the jurors whose evaluation is based solely on the work in hand and quite apart from any knowledge of the child, the pertinent factors which went into his work, the relation of this work to earlier work, etc. The evaluation of the jurors is founded on factors which are in terms of education inadequate, superficial and misleading.

(I) Contests and competitions tend to induce a dependence on the part of the competing student on the opinions and evaluations of his judges. The educator aims to instill self-evaluation, a feeling for striving for the best he is capable of achieving, an inner perceptiveness.

(J) That contests and competitions in art cannot be structured broadly enough to begin to match the range of individual differences which the student body affords and with which the art teacher is most deeply concerned.

(K) The young child is not able to comprehend why his

art expression is not considered worthy of an award in the eyes of the judges. Hence his bitterness and frustration which accompany his failure to achieve such an award.

(L) Art contests engender false concepts of talent on the part of a winning contestant and his unsuccessful classmates. Parents also are misled by awards which offer no true evidence of real ability in art. Teachers are also tempted to view the few who have "talent" in a different light than the many who are less gifted.

(M) Competition as a device in education can only be meaningful when the contestants are engaged in a program leading to a vocation or profession in which their skills are to be compared with those of others having similar objectives. Contests involving others not so directed contradict the basic understanding of the place and function of art in general education.

Any statement on contests and competitions should be coupled with some suggestions as to what might be done to replace the undesirable aspects of contests. Some of those which occur to me follow.

(1) Exhibitions of children's art work in public auditoriums in which the works are clearly identified—age, sex, grade. The exhibit to be accompanied by a written commentary in which the values which the art program seeks to achieve are clearly indicated and, of course, no hint of awards. The exhibit should include the most accomplished art works of *all members* of the group.

(2) That a program be provided for parents in which the art teacher would hold forth and indicate what is being accomplished. Illustrative material, student work, slides, motion pictures could be introduced on such an evening.

(3) That parents be invited to participate in some form of art work accompanied by their children.

(4) Make the children aware of programs on TV which would be of interest to them and their parents, or invite them to a closed-circuit TV viewing in which an art class is seen in action.

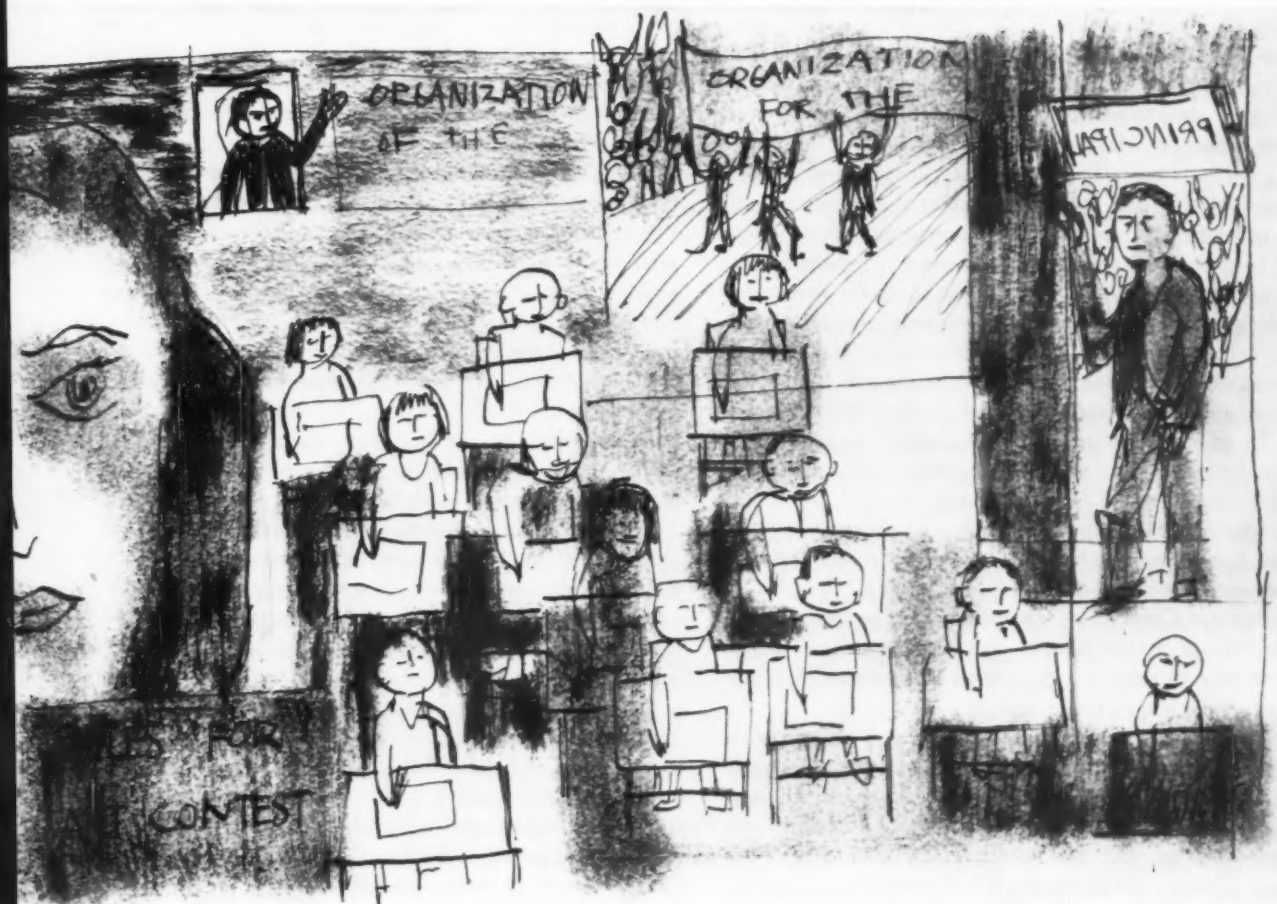
(5) Invite the general public to film showings on art subjects or those closely related.

(6) Make use of the personnel in the community who have special abilities in art—architects, designers, painters—so that parents and the general public might broaden their concept of what art entails. (Acquaint yourself with the speaker's educational philosophy before going off the deep end.)

(7) Arrange in-service training for classroom teachers who need understanding of the art program and include some art teachers who may also profit.

(8) Make use of the community so as to make the businessmen and others in the community aware that their products and activities are known to the art teacher.

Professor Arthur R. Young has had thousands of students in his graduate classes at Teachers College, Columbia; all of whom revere and respect him as a favorite teacher. He is vice-chairman of the National Committee on Art Education.



Must the organization man start with the organization child? Do rules and regulations and tense teachers promote creativity?

Children and artificial incentives

Robert E. Haberer and John L. Hill

What is the evidence for and against competitions? What effect does the contest have on child winners and child losers? In terms of today's goals in a democracy, what should be the professional position?

The controversy concerning art competitions and children has continually raged over the art education scene for many years. We have found it increasingly difficult at times to convey to the public, educators and administrators, the values of art education. As each crisis has arisen, some means has been found to combat this complacency. Art competition has varied in its importance to art educators because of this continuing struggle. It has become a tool in many places,

readily available to combat some other department. Today the clamor is for more science and mathematics in all aspects of education. Art education may be, and indeed in some areas is, "against the wall." The question of art competitions has again arisen and needs our best thinking.

In order to draw any conclusions about art competitions there are four basic questions to be answered. (1) What evidence can we bring to this problem of art competitions

versus no art competitions? (2) What effect does competition have on children? (3) How can art educators foster the growth of competition, if it is good, or what can be accomplished to make it better, if it is bad? (4) What are the implications for our children, now and for the future?

Let us now attempt to consider the answers to these questions. In any book on educational or developmental psychology one can find studies concerned with the effects of competition on children's achievement. Herbert Sorenson cites the work of Leuba, 1930, in the book, *Psychology and Education*. Multiplication problems were given to students without incentive, then with the incentive of a candy bar. A gain of 12.3 was shown. A. M. Jordan tells of Hurlock's experiment using Courtis Research Tests in arithmetic. A 41% gain was realized in a group where competition was used for motivation—over a group with no competitive influence. In his book, *Child Psychology*, Arthur T. Jersild tells how an individual increased his output of work with competition, then fell back to his beginning level of production when competition was taken away. Howard L. Kingsley in *Nature and Conditions of Learning* defines competition as a "struggle or contest between two or more persons for the same object of desire. A competition situation often stirs one to exert himself to the utmost."

From these few references we might assume that competition is a healthy, normal stimulus; that it creates interest and motivates the student to do better work. These are fallacies. Competition is not healthful for children. There is little reference to the effect competition has on personality. They speak of out-put and production, but speak little of quality. The development of a competitive attitude in children prevents each child from developing his full individual potential. When we speak of individuality, we must mean it. To foster its growth, to nourish the creative, sensitive development of every child must be our aim. What about the rewards? According to Kingsley, too much reliance upon artificial incentives breaks down "motivation due to the failure of the pupil to find sufficient satisfaction in his work itself to prompt him to carry it on without arbitrary rewards." Similarly, we may quote Jersild, who contends that, "rewards may flow naturally from the enterprise itself, or, in contrast, the rewards may be highly artificial." On the subjective side, one competitor may be able to take success and reverses in his stride while another may become spiteful and full of revenge.

In almost all cases, the reward in art competition is of a highly artificial incentive. Its origin is neither with the individual, the classroom, or the school. Most art competitions as sponsored by industry and social groups could be compared in aim and function to a jingle contest. They exploit the contestant for self-advertisement. Even if we accepted the idea of an art competition, the nature of rewards offered would have us treading on unsound educational thinking. Cole and Morgan in *Psychology of Childhood and Adolescence* states that a useful reward must be "immediate, reachable, self-repeating, satisfying and immaterial." Art competition awards of today fulfill none of

the qualifications for usefulness in learning. Thus far, we can return to the original question and state that there is evidence that children achieve more with certain kinds of competition used as motivation; that some kinds of competition are harmful; that the kind of competition associated with art is harmful due to the nature of the reward and the origin of the competition. It should be noted that no mention has been made of the difficulties judges encounter when selecting "best" entries in an art contest. It is in the judging where many of the faults lie. Viktor Lowenfeld in *Creative and Mental Growth* states that one of the real dangers concerning art competition is evaluating children's work by adult standards. We judge an individual's creative expression not by what he can do but by what he is. We place the whole person on a scale in relation to other people. The judges can only bring to the evaluation *comparisons* and these are usually with professional or master works of art.

Question two asked what effects art competition had on children. Within art education much importance is placed upon the processes which involve the child—the ideas, the problem solving, the techniques, the selections and the rejections. None of these is evident in the finished product. Therefore, the major area of growth and accomplishment is not evident to the person judging and evaluating the work. We must repeat the danger involved in rewards. Stars, gold keys, plaques, ribbons, and the like build false convictions in children and their parents. There have been cases of deep emotional disappointment because of failure to receive some type of award, indeed to the point of rejecting any type of creative experience from that day on. The original idea behind most art competitions is to arouse an awareness of children's art. This is an excellent idea, demanding action in art education today. Unfortunately, by becoming competition, it defeats the very thing it started out to accomplish.

In 1951 a committee of the National Art Education Association set down desirable and undesirable effects credited to contests. The desirable effects were as follows: (1) They serve as a motivating force for art activities, create excitement, interest and variety. (2) They help to prepare students for life in a competitive society. (3) They are used as a means of recognizing outstanding ability and discovering potential leadership in art. (4) They provide means by which exceptionally talented students may further their careers in art. (5) They promote public interest in the art program. (6) They give successful contestants prestige and status with their peers. (7) They provide unsuccessful contestants with incentives by making them aware of the need for improvement. (8) They provide opportunity for comparison and evaluation of work in relation to that of other students, teachers, and institutions.

The undesirable effects listed were: (1) They often interrupt the planned developmental sequence of the education experience. (2) They often deal with topics outside the child's interest; the spontaneous interests of the child are at times curbed to make way for imposed projects. (3) They

exploit students. Sponsoring organizations are often more interested in returns for themselves than in the considered welfare of the students. (4) They exploit the teacher. They induce tensions and pressures, deflect energies from needs of the class program, and impose, however subtly, compliance and participation against one's own judgment. (5) They breed a false sense of superiority in those who win and an equally false sense of inferiority in those who lose. (6) They inhibit creative expression by setting up standards arbitrarily. (7) They engender an element of tension which is destructive of good human relationships. (8) They emphasize a standardization of skills and techniques by giving approval to certain techniques and qualities as superior to others.

This brings us to question three—is competition good or bad and what should be done about it? The need for bringing the aims and scope of art education to the public is most evident. One of the best techniques is by exhibition with the competitive aspect and reward-giving abolished. We must encourage the art programs and art teachers of the country to express total disapproval of any form of art competition as part of the general education of the child. There can be outstanding presentations of children's art brought to the public and educators through thoughtful planning. The possibilities are limitless but should depend upon the art educator for their initiation and inspiration. Some are as follows: (1) A Children's Art Gallery—a permanent site for the display of the children's art work with the children largely responsible for the maintenance and display of work. (2) Children's Art Festivals—a scheduled festival of visual plus dramatic arts of children. (3) Public-attended workshops exhibiting children at work—"Your Child and His Art." (4) The encouragement of community agencies to present regular scheduled exhibits of children's art. (5) The use of television and other mass media to show and explain children's creative efforts and growth. (6) The encourage-

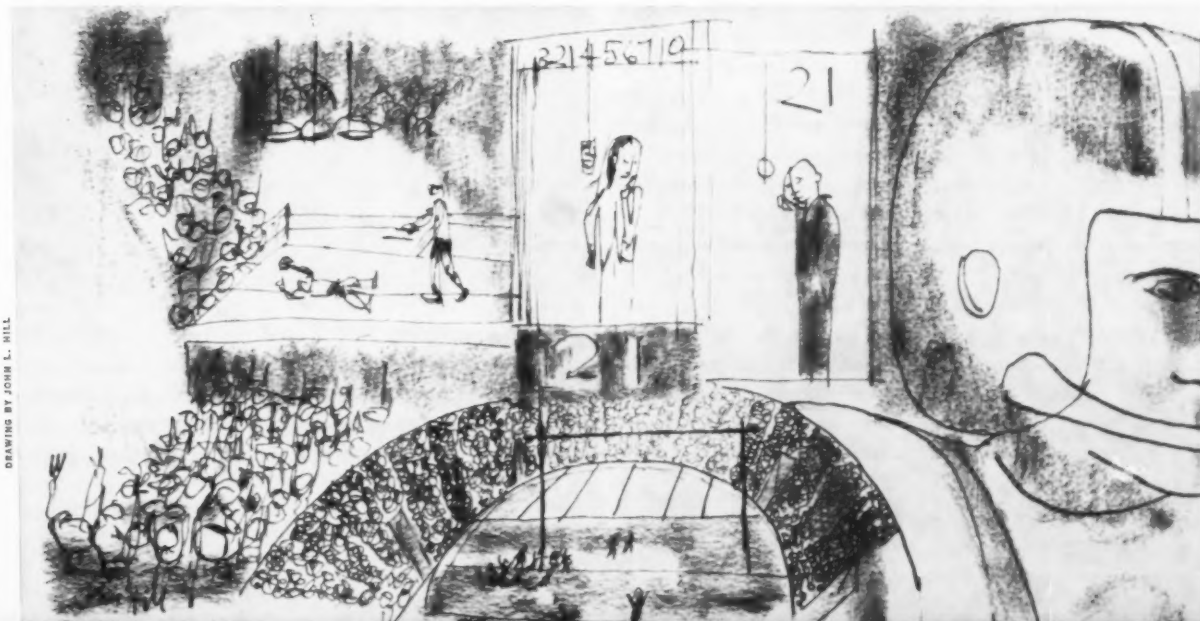
ment of children's play production, musical performances, art exhibits, etc., through their individual schools.

Question four asked about the implication of the preceding questions upon the child's future. Art has its own contributions to make to society and they are concerned with the uniqueness of the individual, his self-expression and his creative being. We can never develop or nourish love and respect for one another by pitting child against child. Competition involving such things as poster contests, county fair judging, and even teachers giving a grade to art work is probably the biggest detriment to the development of a creative individual today. We have often heard the cry, "We live in a competitive society and we must prepare our children for it." There is competition in life, in our society—fierce competition. Is this a desirable trait? If you agree it is desirable, you have not really been involved in the struggle. If you disagree, then the place to improve it is in the schools. Though competition exists in our society, we must attempt to do something about it, rather than simply accepting it. Let us finally become concerned with bettering what we already have instead of preparing our children to "fit in." Not until we begin this process of education can we hope for development toward improving tomorrow.

The evaluation of individuals in a free society cannot concern itself with competition. It is every man's right to be himself. Evaluation and competition in creative work makes for conformity and rigidity in individuals and societies. These are not the goals for which we strive. We must stand together in opposition to all competitive contests, encourage creative ideas and individuality and find ways and means to bring the real values of art education to all.

Robert E. Haberer is director of art, Rochester, New York, having succeeded Marjorie Lush on her retirement last fall. John L. Hill teaches in the Campus School, training school of the State University College of Education at Buffalo.

Has the emphasis on the winner been exaggerated out of all proportion? Are there more important art values than winning?



DRAWING BY JOHN L. HILL

A boy in the Typical (no award) Group produced the picture below during the first four-week period. It is stiff and immature as compared with his painting at the right, made during the last four-week period, and showing much progress.



Prizes and performance in school art

How does a prize affect performance and attitude in school art? The author reports on a research study in two Cincinnati high schools. Prizes were given in two groups and omitted in two comparable groups.

John A. Michael

What happens when children enter an art contest? Does the spark of competition bring about improvement in the quality of their art work? Does their self-concept (the idea they hold of themselves as they work) change? Does competition raise their level of appreciation? Do pupils enjoy the art process more or do they become overly conscious of the final product? Exactly what happens when awards are offered? In an effort to discover some of these answers, we conducted an experiment in two high schools in Cincinnati, Ohio. In each school we selected two groups at random. In one group a typical art program without any awards incentives was carried on throughout the study. In another group a prize incentive was offered during a portion of the study. Two teachers, one in each school, carried out this study so that any bias would be cancelled out by the other.

During a four-week period beginning the second week of school, typical and normal art instruction was given all four

groups, with no mention of prizes or awards. In this pre-experimental period a permissive atmosphere was maintained in all classes. Skills and concepts were discussed only when there was a need and desire on the part of the pupil. Any type of representation was acceptable, from naturalistic to non-representative pattern and texture. A sincere representation of a personal experience—real or imaginary—was encouraged. The whole class situation was kept very flexible; original ideas and manners of representation were encouraged. Each pupil worked at his own speed.

The four-week pre-experimental period was followed in the contest groups by a six-week period when a prize of ten dollars was offered for the best picture created. During this six-week experimental period the typical (no prize) groups were taught as in the first four weeks. In the contest groups there was great excitement at first, and much comparing of art works. This was true in both schools. However, after two weeks the enthusiasm faded and the award seemed to make little difference. The prize was brought to the attention of the contest groups at some time during each class period. After the first two weeks, the average and poorer students began to lose interest in any art work. Only a few very talented pupils seemed motivated by the award now. By the end of the six-week period, many seemed to stare blankly at their unfinished pictures. The contest ended when the work was judged and the winner was selected.

The experimental six-week period was followed by a four-week post-experimental period of normal art teaching similar to the pre-experimental period. The classes in which the awards had been offered seemed relieved and happy.

After each of these three periods—the pre-experimental, experimental, and post-experimental—four measures were used to estimate creative achievements in the classes. The first measure was the art products, which were evaluated by seven judges who were graduate students in art education at The Pennsylvania State University. Five of the most consistent judges were used and practically all drawings were eliminated wherein any three judgments were beyond plus or minus one standard deviation from the mean. The second measure, the Uniqueness of Self-Concept Scale, was used to find the creative level as shown by the pupils' attitude during the art work period. (This scale was developed by Robert Burkhart as part of his doctoral study at Penn State). The third measure was the High School Art Work Preference Test (developed by the writer) which shows the pupil's preference for art work of his peers. The fourth measure was a type of art appreciation scale, the Art Acceptance Scale, developed by Kenneth Beittel (also as a part of his doctoral study at Penn State) to determine attitude when looking at a reproduction of a painting. It places one on a "naive-sophisticate" continuum, as defined by Dr. Beittel.

COMPARISON OF CONTEST GROUPS WITH TYPICAL GROUPS
(Before and After the Experimental Six-week Period)

MEASURE	Means for the Combined Classes			
	Contest Groups	Typical Groups	Pre-experimental	Post-experimental
Art Products as Evaluated by Judges	2.33	2.46	3.26	2.93
Uniqueness of Self-Concept Scale	75.15	87.10	99.55	101.22
High School Art Work (Peer) Preference Test*	.7947	.6953	.8148	.8840
Art Acceptance Scale (Appreciation)	42.50	39.15	43.20	40.425

Calculations (test and analysis of variance) were made to show significant changes the last four weeks (post-experimental period) compared with the first four-week period (pre-experimental period). The following results were noted: (1) The Contest Groups were so influenced by the award that the pupils' self-concept, as they worked, remained fairly constant, advancing only slightly, and failing to grow and develop as it did with the Typical Groups. (2) The award so influenced the Contest Groups that their art products decreased significantly in the quality of creative expression as compared with the Typical Groups. (3) The award did not appear to influence significantly the pupils' placement on the naive-sophisticate continuum, the Typical Groups compared with the Contest Groups; however, there was a significant movement toward the naive end of the continuum for the Contest Groups, the pre-experimental compared with the post-experimental period. (4) The award appeared to cause the Contest Groups to become much more sensitive concerning the quality of peer art work than did the Typical Groups. It may be argued that the external award brought about much more concern for the art product. The analysis of variance calculation showed that although the two schools, classes, and teachers were different, the variations in the differences analysis can only be attributed to the influence of the ten-dollar award. An award, therefore, appears to be a detrimental influence unrelated in any way to the development of creativeness.

*Mean coefficients of combined schools based on Spearman rank order coefficients of correlation.

Dr. John A. Michael is art supervisor, Finneytown schools, Cincinnati, Ohio. The experiment discussed was conducted as a part of his doctoral research at Pennsylvania State University under Drs. Viktor Lowenfeld and Kenneth Beittel.



A girl who painted the spontaneous and imaginative picture above during the first four-week period made the painting at right during the last four-week period, after having been exposed to the award situation. The second picture is stiff and worked over, showing reversal of creative development.



A teen-age sketch class is a worthwhile Saturday activity.

program provides a variety of possibilities designed to promote maximum creative artistic expression for each child. Children may work in crafts, drawing and painting, concentrate in one area or move around. Other programs would be determined by facilities, materials available and the ages of the children. The age divisions we have found most successful are six through nine, ten through twelve and teen age. The younger children need more activities of shorter duration due to their short interest spans. They may gain more from the association with each other, exchanging ideas and learning to cooperate, than from the actual art activities, e.g. "what art can do for the child rather than what the child can do with art." The older children and teen-agers are capable of more thoroughly exploring artistic problems and developing their individual talents. A careful explanation of the purposes of the program will eliminate misunderstandings on the part of parents who expect finished artists after sixteen weeks. Waiting lists, and increased adult interest, are indications of our success.

Roy E. Dodson is art instructor at Lamar State College of Technology, Beaumont, Texas, and Beaumont Art Museum.

Papier-mâché is popular at the Museum's Saturday classes.

Saturday art classes

Roy E. Dodson

How about a Saturday art class? Before you quickly turn to the next page with the thought of how tired you are after five days of teaching, let's explore the idea. I teach a college class in elementary art education and find these Saturday classes a wonderful opportunity to try out and develop ideas and activities in an actual test situation with the youngsters. You may see other reasons for your own participation. Most any community could profit by such a program. Our classes were organized under the auspices of the local art museum. In some communities it may be desirable to organize classes in conjunction with the schools, local library, city recreation department or a community service organization.

Attendance is voluntary and classes attract participants because of the fun and enjoyment in art experiences. Our



An American artist and educator went off on her own to visit Russia, her museums and art treasures, and to talk with her young people. Here is an account of her experiences and observations traveling solo.

d'Arcy Hayman

In this early moment of the growing light of exchange among world powers, I felt I could not wait longer to reach out with my own senses and test the ubiquitous report and rumor that had come to me over the past years about the Soviet Union. Thus it happened that before leaving on my second trip to Europe, last May, I applied for and was granted visas to enter the U.S.S.R., Poland, and Czechoslovakia. The rewards and intimate discoveries made possible by the fact that I travel alone were many; slow-paced, non-scheduled moving allowed me to find and see some of those things about the human being and the manifested aesthetic that I came in search of. The few incidents that the physical boundaries of publication allow me to report on here are those taken from my summer journal of three hundred pages or so of notes and drawings. It is hoped that these three or



ALL DRAWINGS BY D'ARCY HAYMAN

Drawing made by author at the Tretyakoff Gallery, Moscow.

AN AMERICAN ARTIST IN RUSSIA

four experiences will be of the most immediate concern to this audience of art educators.

Hermitage Museum (*An Interview with the Deputy Director of The Hermitage Museum*) The Hermitage Museum in Leningrad is surely one of the world's great cultural repositories. The extensive collection of paintings, sculpture and other of the visual arts is housed in what once was the winter palace of Peter the Great. The magnificent museum buildings border the Neva River and contain galleries that are in themselves sumptuous objets d'art. In the vast collection of paintings displayed at the Hermitage, the unusually fine Rembrandts, Rubens, Murillos, Riberas, Velasquezes, Van Dycks, Tintoretos and El Grecos hang in splendid abundance. In honored places are two Da Vinci Madonnas and a small but exquisite Raphael. In the most remote galleries on the top floor of the Museum, the collection of "French Moderns" is housed. Many works by Bonnard,

Gauguin, Van Gogh, Renoir, Monet, Matisse and Picasso are shown here. Many other galleries are devoted to the "decorative-utilitarian" arts of several periods.

I felt very fortunate to have been given an appointment with the Deputy Director of the Hermitage, Mr. Loebenson-Lessing, one of the leading personages in the field of art in the Soviet Union. When my interpreter and I arrived for the interview, we were shown through several large richly-panelled chambers until we came to one room even more handsome than the rest, where we were asked to wait. In a few minutes, a small, modest man in his sixties appeared smiling and holding out his hand to greet me. He talked informally in perfect English and said he surely hoped I was enjoying my visit to Leningrad. He had a gentle voice and a retiring manner. He asked me if I wished any information from him and he said he would be glad to tell me anything I might want to know, if he was able to. I first asked if he, as a Museum Director, could tell me if the Soviet museums were



The Russian Circus, a sketch by author during trip abroad.

buying or selling any works of art on the international market. He said that they were only buying the works of Soviet artists. He added that he hoped they would soon be able to purchase works from the world art market. I asked Mr. Loewinson-Lessing if he could tell me something about current activity among the Soviet artists. He answered by referring me to the Union of Soviet Artists, which he said, is the agent for the Soviet artist and the center of activity in the arts in the U.S.S.R.

He also said that the two major art academies in the Soviet Union, one in Moscow and the other in Leningrad, are the birthplace of most of the prominent contemporary painters in the Soviet Union. I asked how these academies were structured. He explained that these were five-year academies very similar to the Royal Academies of Europe. General classes in drawing and other of the basic disciplines were taken by all students in the first years, and thereafter an apprentice-master arrangement gave each student the opportunity for individual development and direction in the final years of his study. He added that there are, in the academies, three faculties; that of painting-sculpture, architecture-engraving, and history of art-aesthetics. I asked how these faculties were chosen. He said that members were elected to the faculty by a vote of the existing faculty. I asked Mr. Loewinson-Lessing if the Museum supported or initiated any educational or cultural programs in the arts. He quickly and enthusiastically described the extensive educational program carried on by the Hermitage which included lectures, guided tours, courses in art for the general public and classes for children.

He told me that the Hermitage has a department of art education which organizes the lecture program of five major

lectures a week and special lectures for children. It also arranges the visits from schools and youth clubs and provides for discussion groups in art at the Museum, which are open to the public. A special series of lectures and tours for school teachers is offered each year. He ended by telling me that over 1,750,000 people visit the Hermitage each year, that they give 18,000 guided tours and 300 lectures a year. When I asked him for his opinion concerning the contemporary world trends in abstract painting, he reluctantly commented that this new form of art was not popular in the U.S.S.R. except in the areas of "decorative art" such as in theater arts and book illustration, where it was beginning to be accepted. I asked if the Soviet people were given any opportunity to see new forms of abstract painting either in exhibition or through reproduction. He said that of course he, as a Museum Director, had access to art books and periodicals from all over the world. But he admitted that the general public in the U.S.S.R. were not offered such open opportunity.

Research Institute (A Visit with the Directors and Staff Heads at The Research Institute of Art Education in Moscow)

Art education in the Soviet Union appears to be a highly developed and tightly organized science. A registered air mail letter from the Director of the Research Institute of Art Education in Moscow came to me in Rome prior to my departure for Russia. In it, the Director, Valentina Shankaya, invited me to visit the Institute during my stay in Moscow. My interpreter arranged for the appointment and when we arrived at the large gray stone building (currently under repairs) a man waited for us outside and warmly invited us in. When we arrived in the Office of the Director, seven women and one man sat in a row of chairs. The Deputy Director of the Institute, an outgoing and charming woman, greeted me and introduced me to each of the people in the Institute; each was prepared to speak to me about his particular work. Before I could talk informally with the Director or ask some of the questions I had planned, Madame Olga Apraxina told me that each of her staff wished to make a presentation. With great pride and enthusiasm they spoke (in Russian) and showed me pictures and audio-visual aids and student work and textbooks. At the end of each of their formal presentations, they presented me with a generous collection of publications, photographs and products of student work. At last, I said that I had some questions I would like to ask about art education in the U.S.S.R.

The Director said she would be glad to answer any questions and she would also like to ask me questions about art education in the U.S.A. I agreed to try to give her the information I could about some of our concepts of art education in the United States. But first, I asked the following questions and received these answers. *What is the basic philosophy of art education in the U.S.S.R.?* The development of artistic abilities and taste or appreciation—in relation to the development of the *whole* child (Gestalt). *Who decides the "policy" of art education in the U.S.S.R.?*

Artists and art specialists and educators in the Universities and Art Academies and Institutes advise the Minister of Culture and the Pedagogical Institutes. **What exactly is the function of this Institute?** This is one of the eight institutes of pedagogical sciences in Moscow. There are others in psychology, physical education, et cetera. This one devotes its attention to the arts (in education). The five sections of this institute are those devoted to the study of: visual art, music, theatre, literature and dance. We are concerned with the development of the child from age three to seventeen. We consider the theoretical and the practical aspects of art education. This includes: philosophy, methods, curriculum, teaching materials, visual aids, teaching experience.

Who are the students in this Institute? Young men and women who have graduated from middle school (High School) who wish to become art educators. After five years of study at this institute (which includes practical experience in the classroom), they are qualified to teach art in the kindergarten (elementary) and middle schools. If they wish to teach in the Institute or University they must take further work. What art experiences do the students in your schools and university have? In the kindergarten (age 3

to 7) all children are taught to draw, paint and sculpt. The emphasis at this age is placed on learning skills (in handling art tools and materials) and in learning how to observe. In the Middle School (8 to 17) every student must take one year of art (usually drawing) and one of music. No art courses are required of students in the university or in the other institutes. **What does the art program in the Soviet Youth Clubs consist of?** This is mainly the teaching of crafts and art skills toward a constructive use of young people's leisure time.

Where does the training of your professional artists take place? What does this consist of? Who qualifies for this training? The art academies train our professional artists. Students who show outstanding ability in art in the Middle School may submit a portfolio of their work to the Art Academy. Then they must take entrance examinations. Those who then qualify for entrance spend five years at the Academy. **What happens to the graduates of these art academies (professionally)?** The Academy acts also as a "placement agent" which directs young artists toward the various suitable positions available to artists in the U.S.S.R. They may become painters, sculptors, illustrators, set designers, muralists, exhibition-directors, architects, et cetera. They are all in great demand in the U.S.S.R. **Do the students of art in your schools, institutes and academies study and see examples of the art work of all ages and cultures?** It should be explained that we in the Soviet Union feel that "modern art" is a "hoax," a kind of "trick." We don't consider it seriously and thus we ignore this recent trend in the arts because we feel it is a passing fad unworthy of serious study.

St. Basil's Cathedral in Moscow, from author's sketch book.



ALL DRAWINGS BY D'ARCY MAYMAN

Russia's Young Men (Their Growing Interest in Modern Art)

Returning from the theater on my first night in Lenin-grad, I noticed several clusters of young men in heated discussion standing in the garden square across the street from my hotel. On closer inspection I found that these were groups of Russian students some of whom spoke English or German. Each of the ten or twelve groups surrounded one or two of the tourists who lingered there in communication with them. The students were asking endless questions; the questions ranged from those about the physical-material life in other countries to matters of political and philosophical nature. These were honest, serious young people. They were not using the rehearsed questions or answers that most of the Intourist Guides used. I wanted to listen only, but almost as soon as these young men saw me they grouped tight around me and the questions began: "Where do you live?" "How much do you earn a month?" "How much rent do you pay?" "Do you have a car?" The questions came fast and as I answered, the faces there under the dim street lights were tense and pointed in attention.

One of these young men listening to me was translating my English words into Russian for the rest of the group. And then they asked, "What kind of work do you do?" When I answered that I was involved in the arts and in education, the



Sketch of fountains and park at Peterhoff, near Leningrad.

excitement grew and attracted several other students to our group. Immediately and simultaneously many questions came concerning modern art in America. I tried to answer honestly and directly but I explained that I could only bring them my personal interpretation of facts and conditions of the arts in my country. They asked me to explain "abstract art" to them, to give them some insight into the meaning of "nonobjective painting." Some spoke out and said they were eager to see modern paintings but that they were not given much opportunity to come in contact with this new work. After an hour or so of such exchange, the informal interpreter for the group (a chemistry student at the University) begged me to do him and his friends a great favor. What they asked me was that I meet them the following day at the Hermitage Museum and go with them to the galleries of the French moderns and talk to them about the abstract paintings. I told them I would be most happy to do this and we arranged to meet at 2:00 p.m. the next afternoon.

When these young men met me (promptly) the next day they brought me gifts of appreciation for my interest in them. Some of the gifts were handsome photographs of Leningrad, and other places of Russian culture. One young man brought me some magazines (well worn from "underground" circulation) that were published in Poland and contained a few reproductions of modern (abstract) works by young Polish painters. In the several hours we spent at the Museum

I talked as rapidly and as clearly as I could concerning those concepts of art that I had formed in my liberal environment. Each step of the way we gathered more and more people who remained in our slowly moving audience until the last gallery. Unwittingly I touched off a few arguments within the group, but toward the end of our visit, many of them told me that they were beginning to comprehend this "new" viewpoint.

Two of these young men (the original "interpreter" and his friend, a student of philosophy) arranged to meet me on another day. They wanted to show me student life in Leningrad. This time I joined them for a boat ride on the Neva, visits to a couple of favorite outdoor cafes, and an evening in one of their homes, where I met other of their friends. Here I talked with some young musicians and one student of languages who told me of a friend who worked on abstract paintings in the cellar of his house. He added that many of the University students were interested in his work, but that, of course, he was never given an exhibition, nor was he officially recognized as an artist. Before the evening was over, several of these youths begged me to accept their money in exchange for some reproductions of "modern art" that I might send them. I did not take their money but I promised to send them some reproductions for their own study. I have since sent reproductions of the work of Kandinsky, Gorky, De Kooning, Tobey, Le Brun, and Graves which were received and very much appreciated by my young Russian friends.

These and many more spontaneous experiences taught me much about life and art and education in the Soviet Union. My talks with two professors at the University of Moscow, my day at a Kindergarten in one of the small towns, my many visits to the old Russian golden-domed Cathedrals and their magnificent icons, my evenings at the theatre, my days in the Tretyakoff and Pushkin museums, my long evening walks (alone) in the cities built for me an intimate picture of this vast land that had for so long been a vague and distant image in my mind. And too, this trip taught me a great deal about myself and my own culture. It made me more proud and more humble. It made me grateful for the personal freedoms I have always known and too often taken for granted, and it made me ashamed of the irresponsible way in which some of my countrymen misuse such freedom.

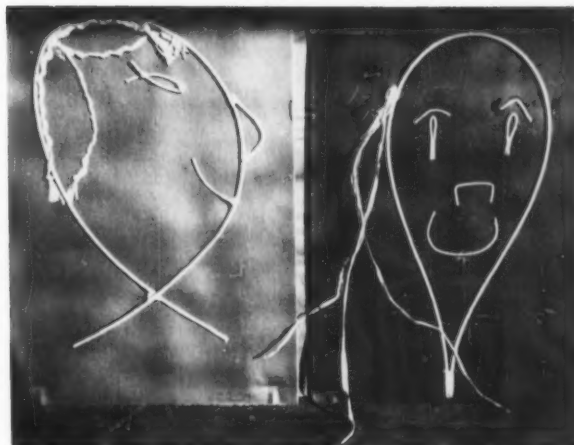
Let me end this brief account with one more incident. I visited the United States Exposition in Moscow with my Intourist Guide. He was eager to see (but very skeptical about) the exhibit of American painting. During the hour we spent there we overheard at least a dozen other American tourists loudly protesting against the abstract work that was shown and asking angrily why that "junk" had to be shown to the Russians. I began to wonder which of the two countries needed more education in art and more art in education.

d'Arcy Hayman is on the art faculty of Teachers College, Columbia University. She is an active leader in I.S.E.A.

Creations by children use flexible characteristics of reed.

Ellery L. Gibson

Both children and college students found values in the use of reed as a design material. Its plastic qualities adapt themselves to two-dimensional design as well as to constructions, stabiles, and mobiles.



ALL PHOTOGRAPHS BY THE AUTHOR

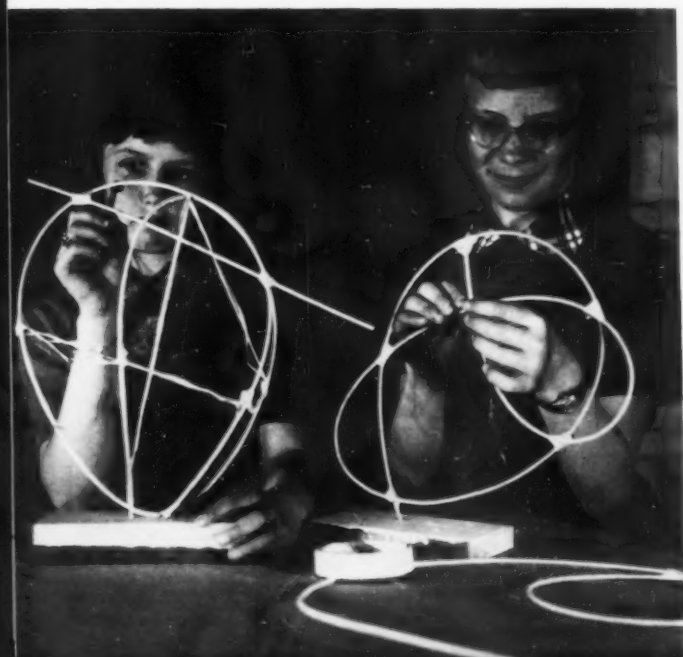
Rhythm in reed with success guaranteed

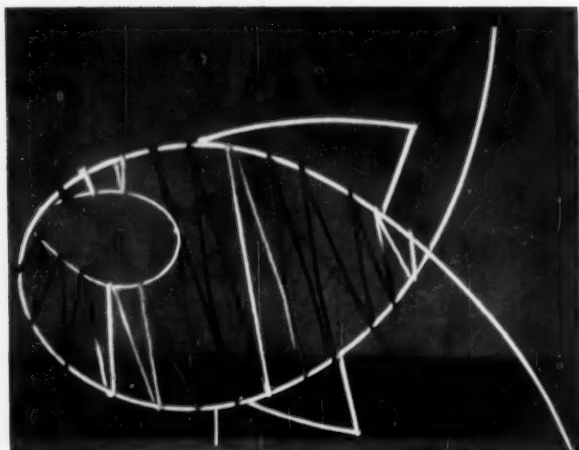
Alert teachers are aware of the importance of the feeling of success to children and adults. Success can be achieved by pupils of nearly all levels in the medium discussed in this article. The medium is reed, a material which can be used to construct design forms which are simple or complex, and either two- or three-dimensional.

Reed is the dried uniform stem of a luxuriant tropical plant, available at crafts houses for a little over a dollar a pound. The material being very light, a pound goes a long

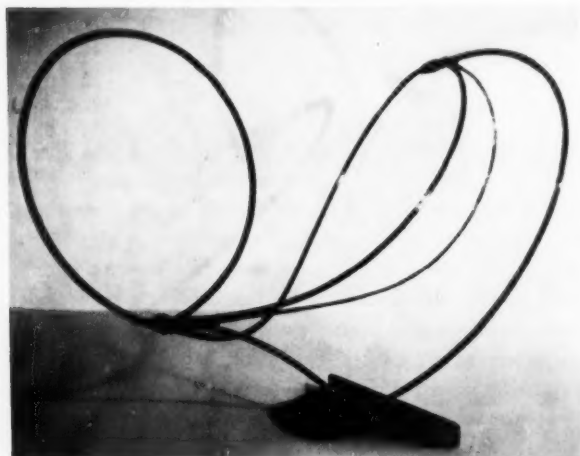
way. Sold primarily for basketry, this material comes in bundles with lengths of individual strands measuring several feet. Diameters of reed are designated by numbers. Very practical sizes are number two, measuring about one-sixteenth-inch in diameter; and number six, about a quarter-inch. Also available is flat reed at a slightly higher price than the round, sold in widths of one-fourth to one-half inch. Although somewhat brittle when dry, both types of reed can be fashioned into smoothly flowing rhythmic loops, and

Children from nine through twelve working with reed. The girls at left are working on stabiles, while the boys at the right are exploring possibilities that are two-dimensional in character. The reed may be dyed in advance or painted later.

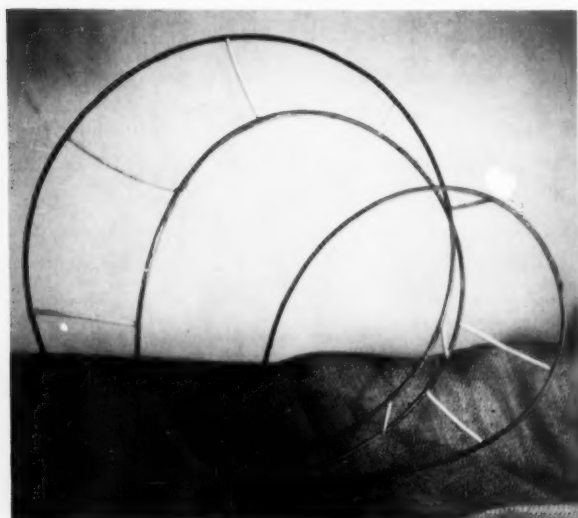




Reed constructions on this page are by college students. Manipulative qualities of reed encourage experimentation.



College students sometimes question the value in scribble forms. Reed helps break down objections to free approach.



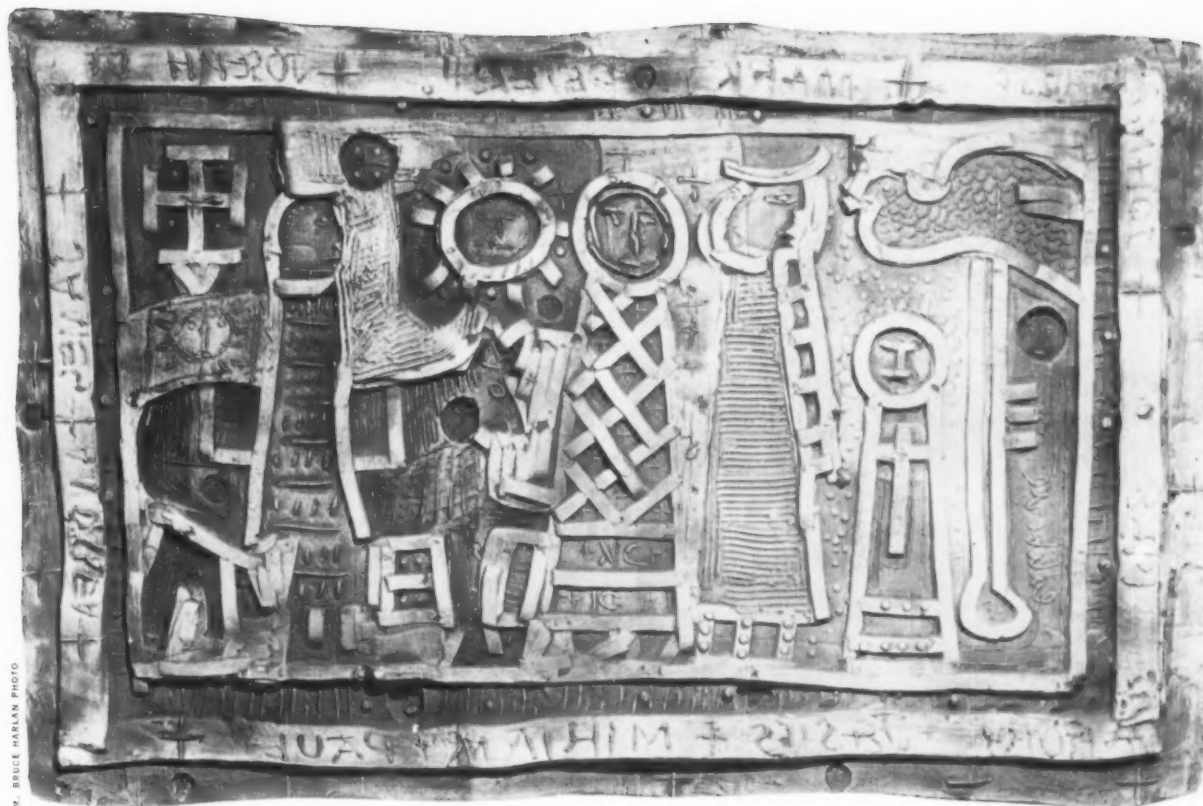
if dampened, can be formed into smaller loops without breaking. Reed may be dyed before using, or painted after construction is completed. In my experience, students have preferred painting after constructing, using tempera, enamel and lacquer.

What can we make? Call it a design, a stabile, a mobile; call it modern sculpture, architecture or even a basket. Call it a worthwhile, creative construction experience. The simplest reed structures might be "2-d" or "reed pictures" in which reed is shaped and cemented flat to stiff paper or cardboard with a good glue or cement. Our students, including those from lower grades to college students planning to be teachers, have shown most interest in designing stabiles, built-up constructions which one youngster described as "mobiles which don't go anywhere." It should be mentioned that children eight to twelve undertake designing nonobjective stabiles with enthusiasm from the start. A ten-year-old reed experimenter remarked, "Mine is like a scribble—it's a pretzell!" College students, especially those past twenty-one, sometimes question the worth of building nonrepresentative "scribble" forms; and this questioning may be good. Once these people get stabiles underway, however, they begin to see and feel the values of such activities. They find themselves solving design problems in space. And that must be good; this is the space (solving) age.

In answering *what* to make we only suggest. Answering *how* we continue to suggest. The door is left open for individuals to go beyond the suggestions in subject and procedure. Good motivation for starting the reed designer is to show him a length of reed and to demonstrate how it can be looped rhythmically. If available, display completed space designs, or pictures of them, in reed and other materials. A more direct approach to technique may include such suggestions as drilling holes in short boards, plywood, or pressed wood, to anchor ends of reed; stapling reed to a base; finding suitable attachments such as crossbars of short reed, matchsticks, or toothpicks and fastening ends firmly with airplane cement, glue or masking tape. Still other materials for textured contrasts might include yarn, thread, corrugated cardboard, balsa wood, metal foil, wire, and screen wire.

An important objective in these constructions is establishing satisfying rhythmic quality in resulting shapes and flow of line. Reed almost automatically bends into beautifully uniform arcs and spirals. A pupil should be encouraged to experiment with a number of different positions of his main reed structure before settling on the final one. Reed is indeed a plastic material. Because of its spring-like characteristics, it is also challenging. Children need and love a challenge, especially one which can be accompanied by success.

Ellery L. Gibson teaches in the art department, Arizona State College, Flagstaff, Arizona. He has written other articles for *School Arts*. Photographs are by the author.



"The Crusader" by Norman LaLiberte, artist-in-residence at Saint Mary's College. See sequence of photos, following pages.

LALIBERTE DOES A BAS-RELIEF CASTING

Margaret Buschor

An artist-in-residence demonstrates his method of making bas-relief castings, as reported by one who was there. The artist is both creator and inventor, constantly seeking to find new ways for old forms.

The artist is not only creator but inventor. In Norman LaLiberte, young artist-in-residence at Saint Mary's College, Notre Dame, Indiana, we find the reality of this statement. In the midst of his teaching in the college art department and pressing forward in his own work, he is constantly searching for new methods of translating his ideas—in a sense, new ways for old forms: "The old order changeth yielding place to new." One of his recent bas-reliefs is shown above. The illustrations on the following pages show the artist at work in his campus studio, in Moreau Hall Fine Arts Center, doing a bas-relief. The first two pictures are of LaLiberte putting

the subject on the clay. It is just as feasible, he explains, to use sand or melted wax. Tools for the process may be professionally perfect or of homemade devising: wire, nails, files, bits of metal bent to personal whim. Taking pieces of scrap metal, he builds a wall around the completed design, "The Masque," in the following photograph. Holding the bowl of plaster, he then pours the contents over the wall-enclosed pattern. The gadget by which to hang the plaque is inserted before the plaster dries. After twenty minutes the wall is removed from the cast and the clay pulled away from the plaster. With a brush he removes all excess clay and

sprays the plaque with water to free any particles from the deeper grooves. It is now ready for duplication or to be glazed or finished in one of several ways.

The artist suggests an innovation: before casting, after the design is etched into the clay, various effects may be gained by putting different objects in the top of the design, such as bits of stained glass, rhinestones, nails, almost any kind of thing, to become part of the texture. In applying paint to the bas-relief, the artist follows a singular path, for



Norman LaLiberte begins to put the subject matter on clay.



PHOTOS BY M. BRUCE HARLAN

Plaster has been prepared and is poured over the clay form.

A further stage in the development of subject matter in clay.

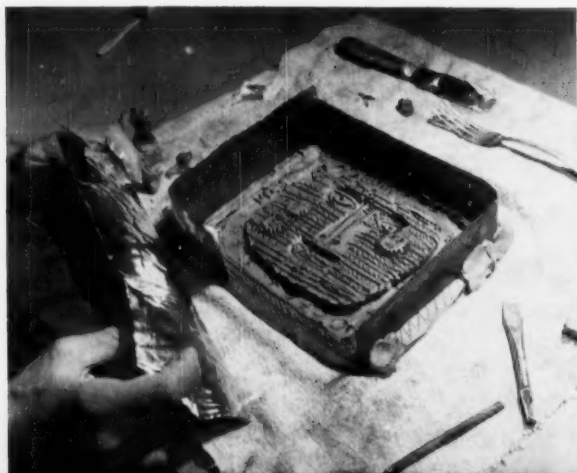


Scrap metal is used to build a wall which will hold plaster.

Inserting a wall attachment before the plaster cast is set.



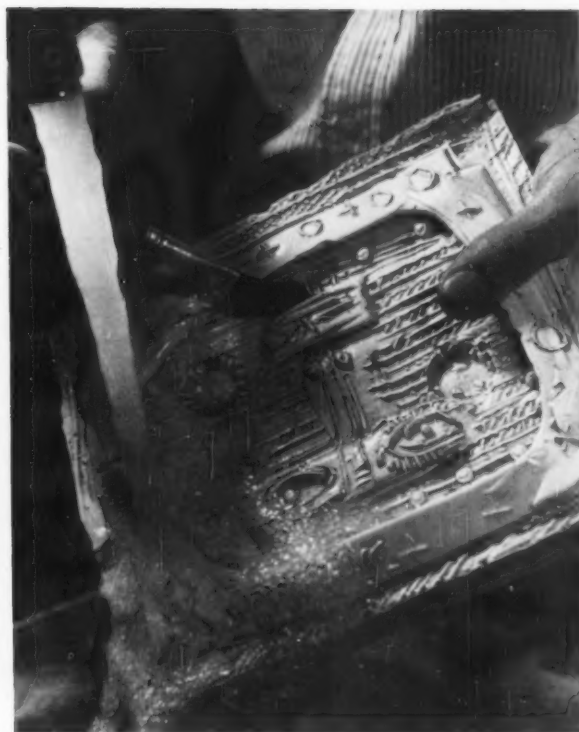
Removing the metal walls after plaster is set (20 minutes).



he paints the plaque while the plaster is still wet. When asked how he arrived at this particular process of bas-relief he uses, LaLiberte replied, "Through experimentation—one has constantly to work in new ways using the old forms, for the truth has existed always, but the artist needs to find new ways of expressing it."



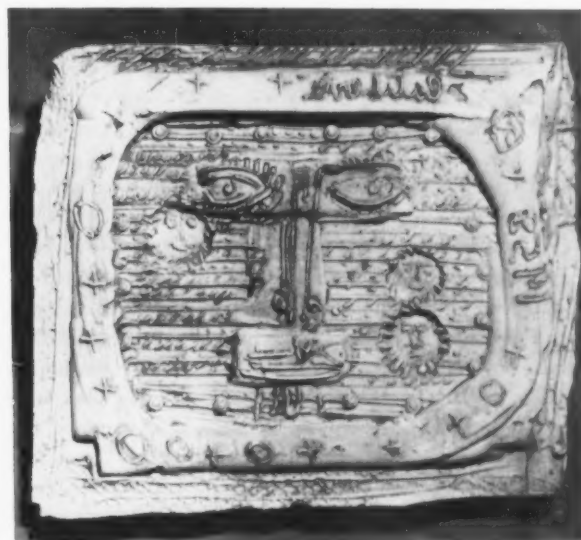
Clay removed could be used for other copies; fired in kiln.



Washing particles of clay away that may remain in grooves.

Excess clay is removed from the plaster form with a brush.

"The Masque," completed casting following steps illustrated.



Margaret Buschor was formerly associated with Saint Mary's College, Notre Dame, Indiana. Norman LaLiberte designed two covers for School Arts while at Institute of Design.



PHOTO BY L. E. SLAWSON

Students take time out from taste painting for inspiration. Paintings were inspired by tastes of sweet and sour things.

T. C. Couch teaches art at Morningside Junior High School, Fort Worth, Texas. Sweet photograph is by L. E. Slawson.

On the painting of taste

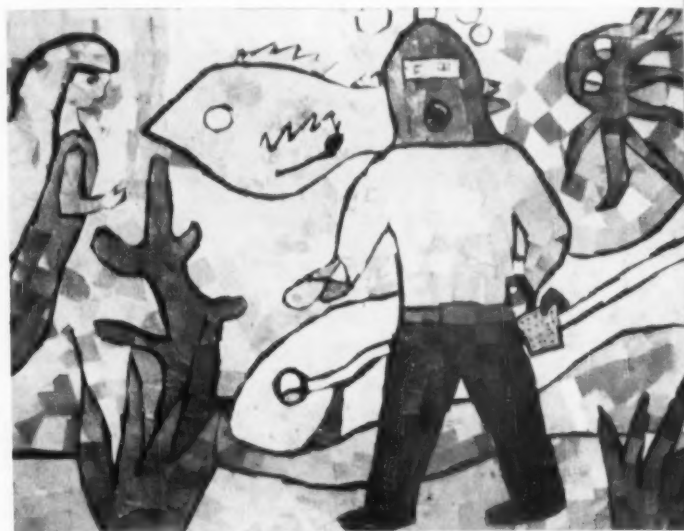
T. C. Couch

The eighth grade art class had been experimenting in interpreting the senses. When they began working on the sense of taste, a lemon was brought to class and all the students leaned their heads back and opened their mouths for a squirt of the sour juice. Then, the paintings began! Deep yellows, sour greens, and puckering browns flowed over large sheets of manila paper. The next class period small pieces of caramel, chocolate, gum drops and mints were dropped into eager mouths, and the students began their interpretations of sweetness. Colors were mixed until they seemed to parallel the sweet taste being experienced in the mouth. Rich chocolate browns, peppermint pinks, and creamy pastels went into all kinds of nonobjective expressions. Combining sweet and sour into a single composition was tried next. Lemonade and limeade were given as good examples of this combination. The end results were paintings both rich in contrast and full of feeling. Odors and smells were next!

Magazine cover mosaics

Agnes Laughlin

After seeing tile mosaic panels done by high school students, our fourth and sixth grade boys and girls decided to try some using colored paper cut from magazines. Working in small groups they planned large panels, sketching ideas in charcoal on suitable sizes of cardboard. When the groups were satisfied with their composite sketches, the lines were painted over with easel brushes dipped in black tempera and excess charcoal dusted off. Then came the hunt for mosaic pieces. The children cut glossy colors from magazine ads and illustrations into small squares, sorting them for easy application. Brilliant reds came from tomato soup and cat-sup ads, rich browns from pictures of roasting meat. The enjoyment and appreciation of color were stimulated during this search. The squares of paper were applied with paste, using a brush to cover a small area of the background board at a time. Colors were blended and textures suggested by the variety of tones of each color. Cost was negligible!



Colored bits cut from magazines form this underwater scene.

Agnes Laughlin is art consultant for the public schools of Manitowoc, Wisconsin, position she has held for many years. Mosaics are made out of most anything except ceramics.



How am I doing as a teacher? Can I hear him say, "I feel"?

In this third and final article of a series on art in the kindergarten, Ruth Flurry discusses ways in which the teacher may evaluate herself through what the children tell her and how they respond to her.

Ruth Flurry

an "I" which can permit him to "like himself." Like the "little green goblin,"¹ his "I" may be for him a "bad boy," but if he's lucky enough to find in me a person like the little girl who accepts him as he is, he may be able to say: "I won't be a goblin, I'll be an elf." And what happens then? "So the little green goblin became an elf. And he dances

EVALUATING YOUR KINDERGARTEN ART

How am I doing? These shared experiences with art in the kindergarten have been addressed to the "new" teacher—the teacher to whom teaching is ever "new." But there is another "new" person vitally concerned with art in the kindergarten and the question, "What do I do?" This is the child "new" to the kindergarten experience. *His* answer is found in his response to the teacher's "This I will do." And his answer serves as the best of all evaluation tools for the teacher ready to ask, "How am I doing?"

But how use his answer? It is so seldom spoken clearly; his actions so often belie his words; the products and even the process of his art experience so often seem meaningless. No, his answer cannot serve as a check list to be used to pass judgment on or "grade" performance or program. But such a check list would tend to be a static evaluation, a fruitless looking back leading only to a "pat on the back," or a "black mark" grading of one person's effort—the teacher's. And this art experience is not a one-person affair. Nor does it have a definite terminal point from which we can look back in conclusive judgment to place a value on it. It is an ongoing process of response and the teacher can only listen, listen and listen to the child's answer. He is telling us what has happened, what is happening and what may happen in this relationship of two newcomers in the kindergarten art experience. If only we can hear! *This* will be an evaluation. This will tell me "how I am doing." *Let's listen!*

Can I hear him say "I"? No longer just egotistically as does the small infant, but with the increasing desire and ability to express and share this "I." If I hear this expression and accept this sharing, I may free him to create or develop

all day and he *likes* himself!" And how does the "green goblin" say "I" through art activities? Not in an easy-to-categorize way. No, and I'm not really listening if I am listening only to pigeon-hole each of these personalities and file them away for later consideration and remedial techniques.

Tommy may splash paints recklessly and seem to enjoy the generous spattering he gives his fellow worker at the easel. He *may* be saying, "I'm a goblin, even though I don't like it." Or he may be saying, "My hand muscles just won't do what I want them to do. Laughing about it is my way of saving face." Or he may be saying, "I can't stand this wonderful freedom. Paints were always too messy to have at home. Help me control myself."

But, don't I have to *do* something in this case, no matter what he's saying? Yes, of course, I must stop his spattering, but without stopping his "saying." Stop it with: "I know you like to splash, but I can't let you use the paints that way." Or: "I know it's hard to use these drippy paints at first. Let me show you how to wipe the brush a bit. Now, you try it." True, I may not have heard aright and my stopping may be of no help beyond the immediate situation. But I have not rejected the "I" he may be saying and sooner or later he may say it clearer and I may really *hear*. Meantime I have set up necessary bounds for his actions and given him some help toward the self-discipline needed for real freedom of expression.

Mary may say, "I can't stand this wonderful freedom" in a very different way than does Tommy. Listen to her say it as she sits quietly coloring—the same thing day after day.

She carefully draws a big X across her paper, dividing it into four almost exactly symmetrical V's and then painstakingly fills in each V with smooth, all-going-the-same-way crayon strokes. Here again I must *do* something, even before I am sure I have heard aright. Mary's "I" cries out for acceptance as loudly as does Tommy's. Maybe just a smile or "Those are pretty colors, Mary" will relax a little of that tension, that compulsion toward sterile perfection. But, I must be careful not to place too high a premium on this all-going-the-same-way smoothness or Mary will confuse acceptance of herself with approval of a standard of perfection which is neither possible or desirable in terms of creative expression.

Mary must be encouraged to experiment with some of the media to which her self-imposed (or parent-imposed) standards cannot apply. This may be an all-year-long process. And how evaluate its success? Only by having listened to what *was* happening to Mary, *is* happening and *may* happen. The still-too-stilted paint design she does at the end of the year may represent a growth even greater than another child's delightful portrayal of "a sunny day at the zoo" picturing three suns, red, blue and yellow, beaming down on a purple elephant, an orange tiger and a yellow giraffe.

Can I hear him say, "I feel"? Or am I too busy listening for "I see" and "I know"? Am I constantly demanding that he "tell me something"; or am I "just there" to share something *with* him? Am I like the teacher who thought Jimmy's first picture with a diagonal chimney on his house was "cute," but who felt compelled to admonish him "to go home and look at the way chimneys *really* are!"? Do I use "sharing time" as a time to carefully catalogue what the art work

"tells about"? Or am I willing to share in the good feeling of the swishes and swooshes without demanding that the artist "know" anything about it save that he felt "good" while doing it?

I do not have to classify or even identify the feelings I "hear." The child himself may not be able to "name" the feeling he's painting or pounding out. And why should he? It's been said in the process and now it's done with. So I won't ask him to "tell about it" unless he volunteers to do so. In fact, there may not even be a product to show, a result of this feeling experience. The important thing is that I make myself a part of an atmosphere in which the child *can* feel—knowing these feelings will be accepted without judgment and beginning to be able to handle them constructively. I can share the "happy feeling" of a picture even before I'm told and can recognize it as "a surprise birthday cake." I can hear "longing" in that crude little pony galloping across white clouds even before I hear the artist wish "that the sky was paved with clouds so I could ride my pony on and on without ever stopping."

Yes, I will listen to "hear" feelings, but I will not pry and I will not pigeon-hole. Feelings don't always "come-out" the same way, verbally, behavior-wise or art-wise. So I will be careful not to super-impose my feeling interpretation on a child's work. This is as dishonest as "smoothing up" a stroke or two or changing a line here and there on work which is the child's. And it can be as damaging to the relationship of child and teacher as the teacher's careless hanging of a picture upside down. I can enjoy their work, I can "feel" about it without being concerned that the feeling is exactly the same the artist was experiencing. When I sincerely enjoy and feel, I will hear the child say, "I feel." And that is enough.

Can I hear him say, "I can"? I know that I can hear him say "I can't" many times at the beginning of our experience together. "I can't color anything. But, I've got a color book at home—I can color in that!" "I can't paint. I don't know what to make." "I can't finger paint. I'll get my dress dirty." "I can't make anything out of clay. I don't know how." Are these the uninhibited five-year-olds that the child-development books tell us about? I don't know, but I do know that these are the "I can't"'s I hear very often from the five-year-olds I know. Perhaps you've heard them, too.

Maybe they don't say the words. But Billy colors or paints the same, stiff, triangle-roof-on-top-of-a-rectangle house with a round-green-ball-on-top-of-a-brown-stilt of a tree day after day. He may be saying, "I can do this—and this is all I dare to do." Or Sally, with seeming eagerness, may volunteer for crayons every day. Do I hear her say, "I can stand *them*; but don't ask me to get dirty."?

Perhaps I will hear Billy say, "I can make anything I want" only after a long time of seeing "just daubs of color" accepted and displayed by a teacher who "likes" every kind of picture. Or maybe I will get to know him well enough to say frankly, "Billy, I'm getting a little tired of your

How am I doing as a teacher? Can I hear her say, "I can"?





How am I doing as a teacher? Can I hear: "I respond to others"? Secure in his own feelings, he can respond to others.

same house, nice as it is—how about trying something different. Why not just see how many colors you can use in one picture?" And Sally may have to be given a firm push in the direction of other media, even as I am careful to assure her protection from "getting dirty." So, the day Billy's "design" of almost carelessly splashed-on colors says, "I can be free not to make a 'something' to be recognized," I will hear and can evaluate what I hear in terms of what I heard before and what I may hope to hear in the future. And the day Sally even reluctantly consents to allow herself to be swathed in an apron and timidly attacks the finger paints with one finger will give me some answer to "How am I doing?"

Can I hear him say, "I respond to others and what they are saying"? Only after the child has known acceptance of the "I" he is beginning to express and share, is he able to respond to these other "I" 's with whom he works and plays. Secure in the knowledge that his "I," his feelings, his abilities are worthwhile, he can respond with acceptance to others and their feelings and abilities. I can hear him say, "I respond" sometimes at sharing time when Jim, the perfect draftsman, says of Tim's slightly lopsided airplane sailing through pink and purple clouds, "That's good." Or when, as they work, aggressive, have-to-be-first Sara gives spontaneous admiration to timid Susie with, "That's pretty!" Or when someone says of another's real "abstract," "I don't know what that is but it looks like a storm."

And then there comes the time when the child is able to "take" critical comments. When literal-eyed Joan says, "That doesn't look like a dog" if I can hear him say, firmly but undisturbed, "Well, anyway, it *is*" I know he's ready for response. And a part of that response may be justifiable criticism of a technique he can improve. "Your little girl's

dress gets lost in the blue sky 'cause they're the same color"; or "you had some more space you could 'a used . . . it looks unfinished." And I can hear him say, "I respond" when I see him standing a moment in front of the clay shelf looking intently at the objects displayed there, or bringing his mother in to see the "spring-time picture" we did together. Or when he enjoys the lovely illustrations of a Mother Goose classic but without letting it hamper him in his own interpretation of Little Jack Horner. Yes, the child's response is my best answer to "How am I doing?" If I can only hear.

Lee's Record. I may hear what the child is saying and recognize his answer as a tool in evaluating art-in-action. But, being human, I cannot possibly remember all the answers I hear, not even until that near-at-hand time when I will want to use them in replanning. So, anecdotal records will help to make these answers a practical and usable tool. Those four hands we've spoken of needing would help in this





A display record will help give each child his day in sun.

business of recording anecdotes on the spot. However, as I fit the activities to the situation and the group and as the children grow in assuming responsibility for materials, I will find that two hands can be sufficient to make *some* recording possible. Especially if I can remember that "hovering over" is not a part of "sharing" art activities with the children. And if a small pad and pencil are a part of my "everywhere-in-the-room" equipment, the children will come to accept it as naturally as glasses you must wear or a wrist watch you need.

Direct quotes from children as they work, objective descriptions of their motions and the steps they take toward the finished product give a picture of what the child is saying. Sometimes I can sketch a picture or a clay object in the steps in which it emerges. Over a period of time, these can present an accurate picture of the developmental pattern. Of course, it is only over a period of time that anecdotal records tell anything. And, like a famous detective, they must "get the facts, ma'm", not generalizations or interpretations which lose all meaning when stale. For example, in a few weeks I probably won't know what I meant by such a record as: "Mary did a good job with paints today." But this *will* say something even weeks from now: "Mary worked fifteen minutes at the easel. She began with red, placed almost in the center with circular motions, went on to use orange, green and brown in masses surrounding the original red. She covered the entire page; said to John next to her, 'I'm through.' She hung up her apron, washed her hands and got out a puzzle." Exactly what it says, I will have to consider along with many other things Mary will say.

If my pad and pencil can really be unobtrusive, I may be able to jot down the comments made during the "sharing time" when the work is shown and perhaps talked about. If this is not possible I might be able to use the children's rest time or even after school for "recall." Especially with the art work still on hand, I can rely on my memory to this extent. Another type record which can be of help is the chart-type record of the activities in which each child participates. In the example that follows, a code such as "c" for crayon, "cl" for clay, and so on, could cut down on the space used.

	Mon.	Tues.	Wed.	Thurs.	Fri.
Ann	clay	crayon	dolls	blocks	paint
Jane	crayon	crayon	cutouts	dolls	crayon
Frank	blocks	blocks	clay	blocks	blocks
Harry	paint	clay	blocks	crayon	paint

A record such as this kept a week at a time at intervals during the year will help me to guide the children into more variety of activity and will give me clues as to their preferences. In time, this can be shared with the children with the purpose explained and they can begin to assume responsibility for varying their choices.

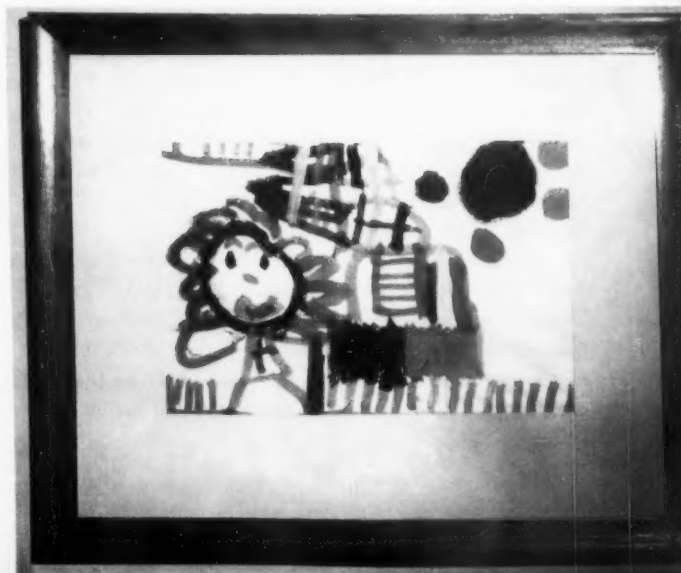
Let's look at display. My room itself and the way I display art work can be a real evaluation of my art-in-action. At one point in this discussion we have said that we will display *all* art work, but not all at one time. How, then, can I be sure that I *do* display samples of each child's work regularly? By keeping a very simple record similar to the chart for recording activities.

	1-15	1-22	1-29	2-5	2-12
Ann	CL; P	FP	C	P	CL
Jane	C		P	C	FP
Frank		CL		C	
Harry	P	C	FP	CL	P

My aim might be to display some work by each child at least once a week. Perhaps I might not notice Frank's record until the end of the month. I would look back to see what happened during the weeks of 1-15 and 1-29. Was he absent? Or does his record of activities show that he continues to choose blocks most of the time? Why doesn't he choose art activities more? What can I do to encourage this? Or did I just overlook some art work of his?

A record such as this is essential. Otherwise the human element—and the teacher *is* human—will enter into my

The way work is displayed shows how the teacher values it.



choice of displays and I will find myself "judging" unconsciously by displaying what appeals to me personally. Or maybe I remember that the PTA meeting is this week—and mothers *do* seem to appreciate "realistic" work more. And then, the art supervisor's due soon and I know *this* is what she'll like. But the record will help me make the decision in a true sense of evaluation.

Also the *way* I display the art work shows how much or how little I value it. Yes, my displays often speak even louder than my words. Will Cathy believe me when I say, "I like those bright colors" if I carelessly pin "those bright colors" up against a pink bulletin board which screams out against them? And what about those clay figures I admired but left on the back shelf still on the untidy newspaper on which they were painted? My admiration of them could be said sincerely by taking the time to arrange them on a shelf with mats of colored construction paper to "bring out" their features even more. No words are needed to express my evaluation of the paint picture which is slipped into a button-back frame and becomes the integral part of an attractive, childlike room. If pictures are worth the teacher's time to mount and work into an artistic unit on a certain board or put into a "real" frame; if puppets are displayed on covered-can stands of their own; and if clay figures are placed in individual settings, the children will soon say, "They are worth my best effort, too" and parents and other visitors will say, "There's something worthwhile going on here."

Let's study accumulated samples of work. What happens to the products of our art experiences? Do they find their way into the school incinerator or the home garbage? Or are they valued and kept until an adequate accumulation will tell the story of "How I am doing"?

If I date all art work and keep samples of it throughout the year, I have an evaluation tool individually designed for each child—and one I can share with him and his parents. The three of us can see Susie's growth—we can see Susie as she is right now and will never be again. We can see how *Susie* is developing, not just how she compares with Mary and Tommy and Jane. Art work, accumulated and evaluated in this way, can have real meaning to the parent, can speak to him of each child's unique growth. It might even protect the parent from the oft-felt necessity of "explaining away" why "my child's picture is not in the exhibit—You see, her father's not talented and I can't draw a straight line. So, you can see poor Susie hasn't a chance!"

If space, time and number of children make the accumulation at school seem impractical or even impossible, I may well seek the cooperation of the parents and may suggest easy ways of developing this evaluation tool at home. Large and unwieldy paint pictures can be collected in suit boxes, two-dimensional cutouts or even three-dimensional designs can be stored in deeper grocery boxes, and crayon pictures, finger paints and other small flat work can be placed in wrapping-paper folders. Most parents will welcome this help as part answer of the ever-present question, "But, what do I say about my child's art work? It doesn't look like any-



"Her father's not talented and I . . . but just look at Susie!"

thing to me!" This relieves the pressure to *say* something by giving the well-meaning parent something to *do*. And it may save the child from being quizzed as to "what it is" or being given false values by an ecstatic reception of his every effort, no matter how poor he knows it to be. How can a child develop self-evaluation if he finds his picture, so enthusiastically ooh-ed and sh-ed over a few hours ago, in the trash can—at home or at school? But he *can* look over samples of the year's work and answer with you the question, "How am I doing?"

And so, "new" teacher, you still ask, "What do I do?" So do we all. But even in the midst of the asking, we must be doing and our question is never fully and finally answered. "How am I doing?" you ask—not unlike Susie timidly seeking assurance as she tests her acceptance with the question, "Is my picture pretty?" Stop for a moment in your doing; look at your displays, your records, your collections of work samples; listen to what your children are telling you. These, not I, can answer your question for you.

¹ GOBLINADE, Florence Page Jaques, *Two Hundred Best Poems for Boys and Girls*, compiled by Marjorie Barrows, Whitman Publishing Co., Racine, Wisconsin.

Ruth Flurry teaches kindergarten in the public schools of Atlanta, Georgia; has taught in university summer sessions.



MCDERMID STUDIOS PHOTO

A dream painting, cooperative mural by seventh grade students in children's classes of the Edmonton, Alberta, Art Gallery.

Painting with dreams

Dorothy P. Barnhouse

We were casting about for a theme for our yearly cooperative mural, a project particularly popular with the seventh grade age group. Bonnie was relating a dream she often had. "It sounds crazy," she said, "to tell it. This one face keeps changing. First it's my mother, then my music teacher, and then my cat, Snuff, but it's so real in my dream." "Why not try to paint it for us," I said. Suddenly everyone wanted to put his dreams down on paper. We had a theme for our mural. Though the idea seemed a bit on the abstract side, the pictorial results proved concrete enough to arouse memory echoes in many adults who viewed the mural at term's end.

"This one rings a bell," chuckled a successful businessman. "I remember dreaming of stuffing my pockets with masses of coins I found lying in the street, but when I reached home my pockets were always empty." Others recalled the dream of falling through space; the door that would not open (or close) depending upon whether you were pursuer or pursued; the horrible discovery that one is minus an important article of clothing—in the middle of a crowd; the staring eyes; the plunging roller coaster. They re-experienced these forgotten dream sensations through the eyes of the children. A psychiatrist friend studied the painting. "If only adults," he said, "could dredge out the subconscious as easily and express themselves as graphically, how much simpler our problems would be."

Actually, once we had our theme, the execution was merely a matter of apportioning the space on our three by seven foot panel. We chose beaver board as a ground and tempera paint as our medium. To allow for variations in style and technique, we divided the area into arbitrary yet integrated shapes. Each student made a scale plan, one inch to the foot, as an exercise in abstract space division. One design was chosen and scaled up to full size on building paper, then cut into its various sections like a huge jig-saw puzzle. Each student then chose a section and set to work depicting his dream in charcoal outline. Corrections were made on the paper drawings before they were transferred to the rigid panel. Some chose to work in pairs, which resulted in considerable overlapping. However, rather than weakening the pattern, this tended to further integrate the various segments. Psychological use of color was employed almost instinctively. The circus panel was executed in warm, happy colors; the horizontal face of the boy awakening from a nightmare (right of center), in livid violets and yellow-greens.

Frequent rest periods were taken to evaluate the effect of the whole from a distance. Liberal use of black and neutral grays helped to steady and point up the design which was completed in three sessions. This was one of those projects that virtually "painted itself," as so often happens when the keen imaginations of uninhibited youngsters encounter a stimulating idea. "Not real," you say? I think the man who said, "We are such stuff as dreams are made of . . ." would not agree. But then, Shakespeare, like all true artists, never quite grew up.

Dorothy P. Barnhouse has taught art and crafts for many years at Edmonton Art Gallery and University of Alberta.

An art teacher continues her visits to the studios of famous artists and asks them questions on your behalf. You see the artists as they are, in their own studios, and you hear what they are thinking.

Louise Elliott Rago

WE VISIT ARTIST LOUISE NEVELSON

Louise Nevelson lives down on Mott Street in Chinatown, New York City. The decor of her house is definitely influenced by the orientals. She likes to wear kimonos, and when she is at home or working in her studio you will find her in one. When Miss Nevelson was asked why she believed people want to create, she answered most emphatically that the true artist is born. Creating is as necessary to him as living in water is necessary to a fish. "The moment we try to dissect a rose we destroy it," she declared. Love is necessary to create—this love must be as strong as a mother's love—there is no stronger love than the love a mother has for her child. The person who creates is alive—to be alive is the artist's *stock and trade*. The person who creates possesses qualities of courage, endurance, penetration and sensory perception which enable him to fulfill his life.

"Life is the livingness." This "isness" is the essence of life which makes the artist. Why should the artist sell himself short? The artist has the right to create something out of nothing, if he is made in the image and likeness of God. This concept is based on God creating the world out of nothing. "From dust thou art and to dust thou shalt return." Louise Nevelson claims that the true artist embraces his God as he understands his God, but not necessarily through a house of worship. "God is a reflection of what I comprehend," says Miss Nevelson.

Louise Rago: Miss Nevelson, would you agree with this statement—that the public claims the artist is eccentric, a nonconformist, rebellious, suffering from all sorts of complexes and frustrations?

Miss Nevelson: I would like to annihilate the question. I don't think the public thinks the artist is eccentric. I don't think the artist is a nonconformist. I don't think the artist is rebellious. I don't think the public thinks the artist is suffering from all kinds of frustrations and complexes. I would like to say that in our time, particularly, the artist is fully aware. I would also like to say that the people who are concerned about art are fully aware that in a civilization that has so



Louise Nevelson, a photograph by Dr. Herbert S. Anhalt.

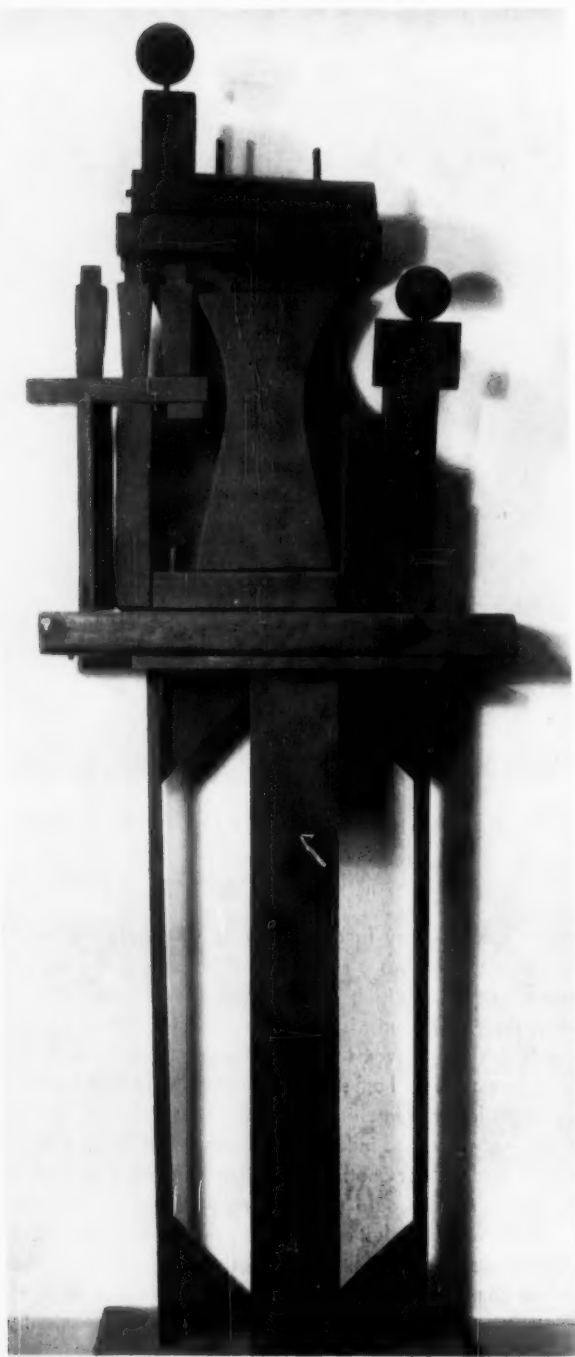
many contradictory facets, the artist is the only member of our society who has a singleness of purpose and a straight direction. The artist is like the core of the center and he stays there. The artist is like the rock that is thrown into the water. All the movements and vibrations around him do not alter his position. I am sure that the intelligent world around us—peopled with intelligent people all over the globe—are in full harmony, and in full sympathy with the creative mind, and in one way or another are giving it their full support.

Louise Rago: Could you explain your creative process?

Miss Nevelson: Just as one knows that his eyes are black, blue or green, so one knows he has a certain power. That power communicates itself to its environment and beyond. That power is virginal. It is truth. It is right and automatically renews its strength to give one courage.

Louise Rago: Can you describe to us what motivates you and how you crystallize your ideas? How do you approach your work as a sculptor?

why people create



"Forgotten City," by Louise Nevelson (wood), 1955. This sculpture is in the art collection of New York University.

Miss Nevelson: The first requisite of a creative mind is to find one's self, one's own imagery—that is the search and the fulfillment of a creative mind. A creative mind is always virginal. I for one would be embarrassed to think that I found anyone else but myself. If you are dedicated—you

don't want to find anyone else but yourself when you look into the mirror.

Louise Rago: How do you feel about the statement that too many art schools or instructors stifle as much creativity as they encourage? Do you agree with the statement?

Miss Nevelson: I do not agree with the statement. As a teacher I have observed—but not widely—that art teachers are aware of present day creation and encourage children to participate. There are many things that enter into it—the personality of the teacher is a prime factor. Where there is a better teacher-student relationship there will be more of a creative flow; creativity will function.

Louise Rago: Miss Nevelson, do you feel that the dedicated creative artist can ever become objective enough as a teacher so that he doesn't impose style upon others?

Miss Nevelson: If the creative mind goes back to the place of creation, then the creative artist-teacher can free every student he comes in contact with. The student has the same privilege of freeing himself to build his own creative power. Really, the prime thing is to free and remove any inhibitions, so that the student can begin to move on his own initiative. Of course, this is not always easy because mature students already come with many preconceived ideas and notions. Nevertheless, there is a common denominator of communication between student and teacher.

Louise Rago: What do you believe is the importance of art to the great mass of people?

Miss Nevelson: All the consciousness of man has come to us through art. The eye, of all the senses, is most intelligent, and in one fleeting second you look and you are moved by the essence of great splendor. *Great splendor* is the accumulated awareness of the *allness* to the great consciousness, and that is our true heritage if we wish to see.

Louise Rago: Miss Nevelson, do you think abstract art is here to stay? Some artists say it is a temporary phase.

Miss Nevelson: Abstract art is not new. It has already weathered the storm of half a century and it is a very conscious way of thinking. Abstract art has a fundamental structure. It is like the foundation that you build on. Abstract thinking parallels structure. You can add or you can take away. The abstract artist recomposes nature and the world, by giving nature a structure through a human creative mentality.

Miss Nevelson's work is in the permanent collection of the Brooklyn Museum, The Sara Robi Foundation, Birmingham Museum, and others. She is represented in private collections of Nelson Rockefeller, Burton Terman, Philip Johnson, and Culner Orswell. She is vice-president of the Federation of Modern Painters and Sculptors, and in 1959 was awarded the Gold Medal by the National Association of Women Artists. Her work is in Paris, Brazil, Germany and England.

Louise Elliott Rago, author of series, teaches art in the Wheatley School, East Williston, Long Island, New York.

Sister M. Joanne

There are so many ways to draw a face that even a similar activity can lead to many variations and the use of many mediums. Author continues series on meaningful expression for the secondary level.

Making faces in high school art

When the teen-ager begins to ask how to make the face look more nearly correct, there are a number of approaches to use to improve drawing, proportion and expression. However, stimulation should inspire always to experimentation and to a more meaningful quality of drawing. Where you have a class of students, live models are always available. There is an economy of time when the class arranges itself in pairs opposite each other and uses each other for models all at the same sitting. The teacher can prepare the group by a brief discussion of proportions, but should rely mainly on the students' observation and the capturing of individuality in each model. Many inexpensive books are available and anyone having difficulty with drawing the nose, for example, can use such a book for reference for his own peculiar problem.

However, we cannot stress enough the importance of *looking* at the model.

For the freshmen as well as with upper classmen we encourage experimentation with a variety of techniques even while "learning how" to draw a face. Bonita, who was home ill, returned after a week with a number of drawings of faces all in different crayon techniques. One, apparently an imitation "pointillist" drawing, was her clever way of saying, "I had the measles." She had used more than the pointillist primary colors, but it was a unique contribution. A successful batik rendering was a continuous-line drawing in wax crayon with black ink washed over it. Diane's sgraffito was almost as successful as some scratchboard faces; over her scattered colors of crayon worked into the manila paper,

Sketches from the model are very valuable, especially when one looks at the model; but memory, imagination, research and experiments in techniques all have a place in making faces. Drawings are by girls of Toledo's Central Catholic High School.





Emotional expression, sketches from live models, a variety of experiments in techniques and materials increase interest.

she crayoned heavily with black, and then scratched away just in the right places. Judy used a piece of wet newsprint and then painted in the features and hair while the paper was still damp.

Emotional expression comes with the stimulation of doing a choice of one or more of the following characters: dramatic teen-ager, excited clerk, angry bus driver, cruel king, wild lunatic, alert Communist, unearthly bishop. The problem can be done in crayon one color only as one of my groups did, one face in about ten minutes, or in any other medium already suggested or considered appropriate. The main preparation consists in the discussion of the two words, the adjective and the noun. For example, we might ask, "What makes a king look like a king and what makes a bishop look like a bishop?" Then, try to identify self with the character, try to *feel* "dramatic," or "excited," or "wild." What kind of lines and what colors (if we are using colors) will help to express both the noun and the adjective most effectively?

Research further inspired the students in "making faces." As an exercise, we found doing a water color of a section of a good reproduction was a big help, such as the face of Zorach's sculpture, "Child with Cat," or the head of St. Joseph from Charlot's "Holy Family." Russian icons are not to be surpassed as an aid for dynamic expression. The following problem the students found fascinating and the results so satisfying. (1) Make a contour drawing with a ball-point pen looking at a Russian icon omitting or altering at will. (2) Using white only or any light colors of tempera,

paint just those areas that are *not* to be black or dark. (3) When paint is dry, brush a coat of black ink over the entire surface. (4) After ink is dry, take the paper to the sink and let cold water flow over the paper; this washes the ink from the tempera only. The amount washed off is controlled by how long the paper is left under the faucet and how it is rubbed off with the fingers. (5) Lay the paper flat on a piece of newspaper and if you wish place another piece over the painting and press it so that it does not curl as it dries. Sometimes the paper on top of the painting is as effective as the painting itself. (6) If necessary, pick up the contour drawing by using stick or pen and ink wherever sketching is needed for better expression. Our students were ecstatic when they removed their "icons" from under the "press."

Imaginative problems in "making faces" are always in order. For example, "Mr. and Mrs. Pointillist and Family" grew out of an attempt to understand the pointillist technique and also to experiment with water color in only the three primary colors. This was a real discipline. Conte crayon on black paper, or even chalk and other media that are on the market may be tried successfully. The goal is to produce meaningful creative expression by a combination of discipline and liberty.

Sister M. Joanne, S.N.D., directs art at Central Catholic High School, Toledo, Ohio, and has been education chairman of Catholic Art Association, author of several books.

Books to list on your school requisitions

Art Teaching and Art Appreciation Titles . . .

Art Teaching—Specific Areas

Art Education During Adolescence, 1954		
Art Education for the Slow Learner	Gaitskell	\$3.75
Art Education in the Kindergarten, 1952	Gaitskell	1.75
Art Education, Its Philosophy and Psychology	Gaitskell	1.75
Art in the Elementary School, 1948	Munro	5.00
Art of the Young Child	Schultz & Shores	1.00
Arts and Crafts for Elementary Teachers, 1954	Bland	2.95
Children and their Art, Methods for the	Wankleman, Richards, Wigg	3.00
Elementary School, 1958	Gaitskell	6.50
Children Are Artists, 1953	Mendelowitz	3.75
Collage and Construction in Elementary and		
Junior High Schools, 1958 (new)	Lord	5.95
Complete Book of Artists' Techniques (The)		
	Herberts	15.00
Composition in Landscape and Still Life	Watson	12.50
Composition in Pictures	Bethers	5.95
Creative Art and Crafts, 1955	Dorsey	4.00
Creative Expression with Crayons, 1953	Boylston	3.95
Early Adolescent Art Education	Reed	4.80
Elementary Handcrafts for Elementary Schools	Brown	4.00
Growing With Art (books one through eight),		
1950	Ellsworth and Andrews, each	.96
Lettering, a guide for teachers, 1958 (new)		
	Cataldo	6.00
Murals for Schools, 1956	Randall	5.95
Silk Screen Color Printing, 1942	Sternberg	6.00
Teaching Art in the Elementary School, 1954		
	Erdt	6.00
Teaching of Art in the Schools (The)	Gibbs	5.00
Techniques of Drawing and Painting		
Wildlife	Sweeney	10.00

Art Appreciation and History

A New World History of Art, rev. 1956		
Art Always Changes	Cheney	8.50
*Art Has Many Faces, 1951	Bethers	3.95
Art Today, rev. 1956—Text. Ed.	Kuh	7.50
	Faulkner, Ziegfeld, Hill	6.95
Art Through the Ages, rev. 1959	Gardner	6.50
Dictionary of European Art	Schaffran	4.75
Dictionary of the Arts	Wolf	10.00
Enjoying Modern Art	Newmeyer	2.50
Famous Paintings	Chase	3.95
*Grass Roots of Art (The), 1955	Read	2.50
Growth of Art in American Schools, 1955	Logan	3.75
*Harper History of Painting (The)	Robb	7.40
History of World Art, 1958		
	Upjohn, Wingert, Mahler	8.00
The Language of Art, 1958	Beam	7.50
*Moderns and Their World (The)	Rothenstein	12.00
Private World of Pablo Picasso	Duncan	4.95
Shape of Content (The)	Shahn	4.00
Understanding the Arts	Myers	9.00
Your Art Heritage, 1952	Riley	5.20

Art Teaching—General

An Introduction to Art Education, 1957	Wickiser	\$6.25
Art and Crafts in Our Schools, rev. 1953		
	Gaitskell	2.00
*Art as Experience, 1934	Dewey	4.50
*Art Education and Human Values, 1953		
	Ziegfeld	3.00
Art Education, Its Means and Ends, 1958	DeFrancesco	6.75
Art Education Today, Columbia Univ. Teachers		
College		2.75
Art for Young America, 1952		
	Nicholas, Trilling, Lee and Stephan	3.80
Art in Education	Conant & Randall	6.00
Art in the Classroom, 1955	Keiler	4.50
Art Workshop Leaders Planning Guide,		
1958 (new)	Conant	2.60
Arts in the Classroom (The), 1940	Cole	3.00
Children and Their Pictures, 1952	Gaitskell	.75
Children's Art Education, 1957		
	Knudsen & Christensen	4.80
Creative and Mental Growth, rev. 1957		
	Lowenfeld	6.00
Creative Teaching in Art, rev. 1953	D'Amico	4.00
Education Through Art, 1949	Read	7.50
Exploring Art, 1947	Kainz & Riley	3.84
Integrated School Art Program, rev. 1949		
	Winslow	7.00
*Language of Vision (The), 1944	Kepes	8.00
*Nature of Creative Activity (The), 1952		
	Lowenfeld	7.50
New Art Education, revised	Pearson	6.50
Principles of Art Teaching, 1955	Mock	6.00
*Vision in Motion, 1947	Moholy-Nagy	11.75
Your Child and His Art, 1954	Lowenfeld	5.95

Costumes—Historical

Costumes and Styles, 1956	Hansen	7.50
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Design

Color Rules Your Home	Halford	9.50
Design, A Creative Approach, 1953	Emerson	4.25
Design for Artists and Craftsmen, 1953		
	Wolchonok	4.95
Design Fundamentals	Feldsted	6.50
Discovering Design, 1947	Downer	3.50
How to Make Mobiles, 1953	Lynch	3.50
How to Make Shapes in Space, 1955	Hughes	4.95
Pattern and Texture (Sources of Design), 1956	Wedd	6.95

Masks, Puppets, Plays

*A Handbook for the Amateur Theatre	Cotes	12.50
Hand Puppets and String Puppets	Lanchester	2.50
Mask Making, 1954	Baranski	5.50
Puppet Do It Yourself, 1957	Pratt	3.00
Puppet Theatre Handbook (The)	Batchelder	3.75
Puppets and Plays: A Creative Approach		
	Batchelder & Comer	4.00
Puppets and Puppetry	Beaumont	9.50
Scene Painting	Forman	4.50
Staging the Play	Lambourne	5.75

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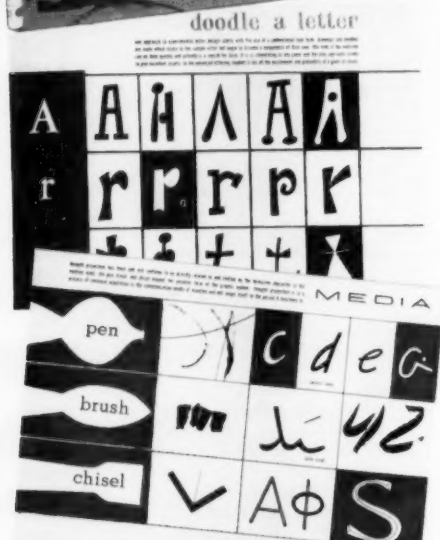
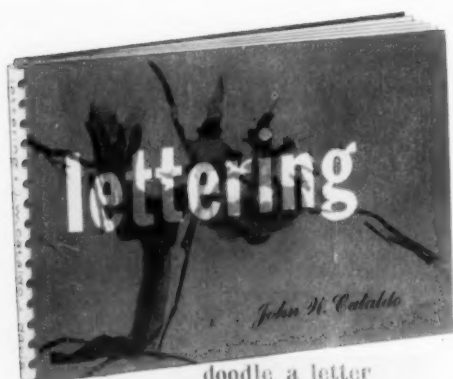
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by John Cataldo, State University College for Teachers at
Buffalo, New York



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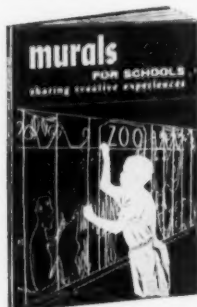
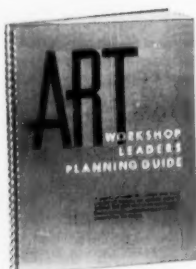
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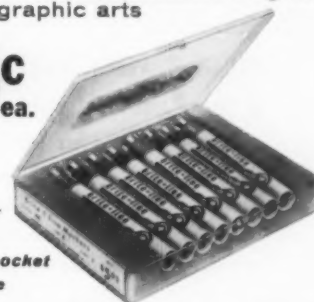
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The Flying Dutchman, by Albert Pinkham Ryder (1847–1911), in the national collection of fine arts, Smithsonian Institution.

Albert Pinkham Ryder was one of the most original of the Romantic painters in America. Unorthodox in many ways, his paintings have deteriorated in time, but the subtle message of his imagery remains.

Howard Collins

ALBERT RYDER, AMERICAN ROMANTIC

The fabled *Flying Dutchman* with its cursed captain and spectral crew, doomed to sail the seas forever was the core of that ancient legend which inspired a painting by that solitary genius of American art, Albert Pinkham Ryder (1847–1917). He was perhaps the most original of the Romantic painters in America. However, Ryder is not one whose appeal is restricted only to adherents of nostalgia or those who seek the land of myths and fables. His art has wide scope and an unassailable position in American painting.

So eccentric was Ryder's mode of living that it is almost as legendary as his art. He was born in New Bedford, Massachusetts. During his boyhood years he developed a fascination for the sea which was to influence his painting throughout his life. Unfortunately, an impure vaccine ruined his eyes and they troubled him thereafter, making it tiresome for him to read or sort out details. He moved to New York City in 1870 where he was supported by his brother, the owner of a small hotel and restaurant. As a painter Ryder was largely self-taught. He applied for admission at The National Academy of Design but was rejected. Later, he applied again and was accepted but left soon, refusing to draw from the plaster casts. After the age of thirty, Ryder was selling some of his paintings and became more independent financially. He rented a room on East Washington Square where he remained for many years. The studio was so notoriously unkempt that it became a legend itself. His few occasional visitors found a path cleared for them as they made their way from the door to his easel. Ryder loved to go for long walks alone at night. Sometimes he would ride the ferry to New Jersey and stare for hours at the moonlit water. He particularly enjoyed the night, the sea, poetry (Shakespeare was his favorite), and music, especially the operas of Wagner. Although he lived a solitary life, he was not a recluse. He always warmly greeted his few friends and he loved children.

There has always been a strong vein of Romanticism running through American painting. But even the moonlit landscapes of Washington Allston or the somber nocturnes of Ralph Blakelock, a contemporary of Ryder, have never consistently enjoyed approval as has the work of Ryder. In comparing Ryder's work with those others of this genre there seems to be one quality which he possessed in more abundance. This was the consistent grouping of the large abstract patterns of his picture into a design relationship which clearly and unmistakably distills the emotional message of the picture. Thus, his art becomes timeless. Ryder would often work on one picture for years, shifting for example, the single dark cloud of a moonlit marine back and forth across the picture until it found the spot where it best conveyed the desired effect. His technique was as disorderly and makeshift as his lodgings. He showed no interest in sound procedures, frequently locking in a wet underpainting so that the unequal drying produced an abundance of surface fissures. His painting media were completely unorthodox and often proved disastrous. As a result, many of his works have totally disintegrated and

those that survive are in poor condition. Next to his friend, Ralph Blakelock, Ryder is one of the most forged painters in American art. It is estimated that for every painting by Ryder there are from five to ten forgeries. In his later years he created little, and his time was largely spent working over old canvases, sometimes detracting from their value rather than improving them.

Albert Ryder's painting is heavy with imagery. His obsession with masses and their precise relationship to each other was ideally suited to imagery, whether it be an interpretation from Shakespeare, Poe, or one of his many moonlit seas. All elements are reduced to an unearthly simplicity. A golden light spreads over the haunting shapes, adding to their spookish grandeur. As with many painters and poets who communicate through imagery, his work was threaded with an obscure but compelling message. Often his unusual ability to transform a feeling for music was brilliantly displayed—as in *Siegfried* and *The Rhine Maidens* from Wagner's *Götterdämmerung*—but far more basic than this was the poetry, a deep brooding, romantic melancholy that has always found a certain amount of indulgence in all cultures. Writers of bygone days sometimes described this awesome regard of the unknown as a naive characteristic. At the latter end of that confident era of man's achievement, around the turn of the century, it was assumed that the limits of knowledge were within man himself. Perhaps Ryder's obsession is more provocative today in a world where each new discovery produces even greater unknowns and where the elements of indeterminacy, chance, and probability seem forever doomed to accompany the most exacting inquiries with eternal doubts.

The Flying Dutchman with its cursed captain and spectral crew, damned to sail the seas forever . . . Ryder's picture, based on the opera of the same title, is a masterpiece of golden splendor. The shipwrecked band of terrified men, afloat in a turbulent sea, are almost enveloped in the trough of a giant wave. They signal and stare incredulously at the phantom ship as the doomed Dutchman defiantly rides the tumult. His ship, set aglow by the setting sun, is uncannily buoyant in a wrathful sea. All this is felt, not by the literal symbols alone, but by the pattern and composition, a cohesive swirl of color and rhythm. It is a grand Wagerian prologue transposed from sound to canvas. Like a sable ship sailing endlessly into a moonlit eternity, Ryder's paintings are as arresting and haunting today as they were at their inception. They are as timeless as the *Flying Dutchman*.

Howard Collins teaches art in the Ridgewood High School, Ridgewood, New Jersey; master's degree is from Teachers College, Columbia University; bachelor's from Buffalo State.

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Painting Film A new release by Bailey Films, Inc., 6509 DeLongpre Ave., Hollywood 28, California, is entitled "Exploring in Paint." The film introduces the viewer to nonobjective painting. Artist Webster Anderson begins with a flat surface and a wide assortment of pigments, materials, and tools; then builds layer upon layer, calling to service thick and thin brushes, steel wool, tin, foil, medicine droppers, and sometimes pouring and mixing paints directly on the canvas. Although planning in the first stages is evident, flexibility is the key unlocking the artist's creative resources. Please write Bailey Films, Inc. for rental and purchase prices.



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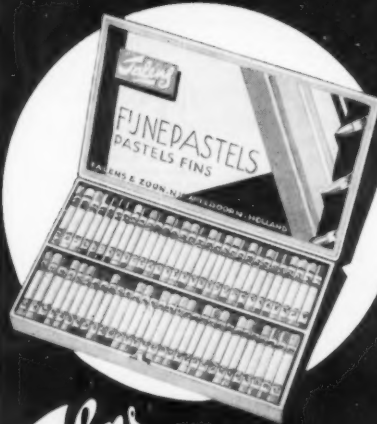
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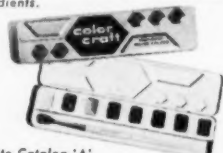
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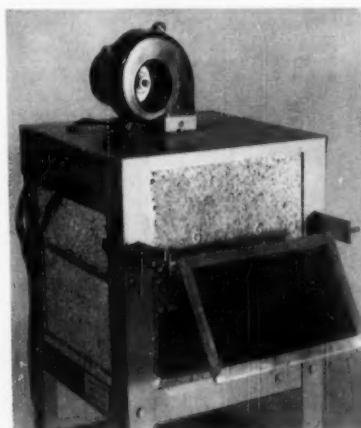
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WHAT ORGANIZATIONS SHOULD YOU JOIN?

Frequently art education students and beginning teachers ask our advice about what art teacher organizations they should join. There are so many names, meetings, and other activities that the new art teacher could easily become confused. In some respects there may seem to be a little duplication of activities and effort, although these are being cut down and each organization is finding its own unique place as we mature professionally. Perhaps a run down of these organizations will help, and maybe it will eliminate the need to offer any advice. In the larger cities and suburban communities there are often local art education organizations. These follow many patterns, some being affiliated with zone, district, or state organizations. In a number of the states there are sectional organizations. While these often hold conferences and may have newsletters, perhaps their principal values are the opportunity to get together rather frequently to exchange ideas and work together on problems that are more or less local in character. On the state level organizations are more consistent, with annual state conferences, newsletters or magazines, and so on. A very populous state may have programs that compare favorably with the regional groups, but the principal purpose of the state organization is to work on improving art education within the particular state.

There are four regional organizations in the United States, Eastern Arts Association, Pacific Arts Association, South-eastern Arts Association, and Western Arts Association. These organizations are open to art educators within the neighboring states included in the territory of each. Often the various state organizations in the region are affiliated and have representation on the regional councils. Regional groups have conventions every even year, alternating with the conferences of the National Art Education Association every odd-numbered year. Another national organization, sponsored by the Museum of Modern Art, is the National Committee on Art Education. This group has annual conferences, either in New York City or on university campuses, and sometimes holds area meetings. There are some differences in the character and activities of the two national organizations. On a world basis there is the International Society for Education through Art. Its meetings and publications naturally have an international aspect. Many national organizations are affiliated with it. The best advice is to study the activities of each group, attend its conferences. You may find something unique and of real value in every one of these. Each has its place.

This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.



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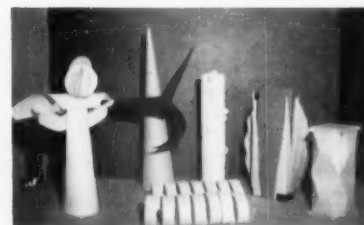
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LETTERS

Advice on Schools Delmer Debo of Casper, Wyoming wrote as follows: "I would appreciate receiving a list of the schools you would recommend for a career in industrial design. I am more interested in schools which concentrate on an industrial design curriculum rather than schools where industrial design is merely a part of a general academic education."

If your library has a copy of the April 1958 issue of *School Arts*, you will find a very good article on art schools. This is followed by a list of schools with their specializations. Since the article was confined to the art schools which are members of the National Association of Schools of Design, it does not include many of the state university departments. In some cases they also have strong areas in industrial design. There are many things one should know about the person he is advising, and that is why high school art teachers are usually better advisers than someone who does not know the student. Most of us who are steeped in art would just as soon skip the academics, but even the old-line art schools are now adding some academic courses. Since industrial design is close to life and about life, you may find it good to have some general academic courses.

Glasgow Gratified A letter from Norm Dahl, art instructor at Glasgow High School, Glasgow, Montana, was very brief: "Thought you would like to see what we tried in a unit called 'Package Design.' Edward Zagorski's article in the December issue was a great help." (See photograph below.)



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Julia Schwartz

Is the whole actually greater than the sum of its individual parts? Is there something that two or more people gain when they are working together, and how does this affect school art activities?

Teacher says: I get so tired of group dynamics!

"I get so tired of *Groupness*, *Group Discussions*, and this *Group Dynamics* business. Let's drop it!" expressed an art teacher in no uncertain terms.

Imagine what art teaching might be like if all art educators followed the suggestion made by this particular art teacher. There would, of course, be no class undertakings as puppet projects, room murals, room designing efforts, exhibits, class books or folios, plays or festivals. In the study of various aspects of problems there would be no committee presentations of ideas in such forms as bulletin board arrangements, pictorial graphs, diagrams, demonstrations and displays. Members of a class would not have any opportunity to work as a group with their art teacher in helping to identify tasks to which they need to give their attention and in developing plans for taking care of them. The children would never participate together with their art teacher in assessing their progress or growth as individual members in a group with common goals. They would not have the opportunity to cooperatively revise plans and efforts in the light of such evaluations. Instead, each one would always be working by himself. Working by himself no child would be in communication with any of his classmates, or even his teacher. For a child and a teacher planning and working together constitute a group situation; that is, two people in dynamic interaction with each other.

Doing away with "group dynamics" in art teaching would appear to be a serious undertaking. What has been described, however, may not be what the art teacher who was quoted above had uppermost in mind. Was he really saying that boys and girls cannot develop their potential uniqueness in art expression when participating in a group effort? And, because of this, did he feel that no attention should be given to ways people can proceed when they find themselves in such face-to-face situations? Was he saying that only when working by himself can an individual attain his highest creative possibilities in art? If so, this may be a questionable position for an art educator to take. How much do we really know about this?

It is interesting to note that Chandler Montgomery, in a

report of his research on creative work within a group, proposes that "the theoretical effect of interaction" differs in each aspect of the creative process. (*Research in Art Education*, 1959 NAEA Yearbook, page 48.) He says, "For example, in *exploratory play*, the individual's in-group purposing requires him to work not only with his own responses to certain objects but with the responses of others (to the same or different objects) and with their communicated responses to his. The resulting complexity might help his work if he needed materials drawn from wider experience than his own." Dorothy Stock and Herbert Thelen, in their research findings, point out that "in general . . . creativity is the result of prevention of inhibition and threat on the one hand, and of stimulation, motivation and clarification on the other . . . To grapple directly with the problem requires alternation of solitude, during which one collects his thoughts and hopes for insights, with stimulation and sharing, during which ideas get kicked around, elaborated, and defended—this is the process of finding new meanings that would not occur to one by oneself." (*Emotional Dynamics and Group Culture*, National Training Laboratories. Published by The New York University Press, 1958, page 257.)

In summary, it should be said that if *at certain stages of the creative process* and *under certain conditions* one can achieve a higher quality of individual creative art effort in group work than working by oneself, it would be a mistake to treasure privacy above all else. It would be far better for us as art educators to remain open to possibilities of the resource potential of group interaction material which research findings seem already to be revealing to us.

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.

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ART FILMS

One of Unesco's groups, the Clearing House of the Department of Mass Communication, publishes a wide variety of reports, some of which might be of interest to you. One of special interest to us is a selected list of catalogs of short films and film strips. This report, published in February 1955, is a fascinating listing of the names and addresses of audio-visual sources in the member countries of the United Nations. Here we find the place to look for films on any aspect of a given country. As part of this paper we found a listing of catalogs covering special items most interesting. Here were such things as a catalogue directory to children's films shown at the fourteenth film festival at Venice. These publications are available through most good bookstores and, if not, through the national distributor: Unesco Publications Service, 475 Fifth Avenue, New York 17, N. Y.

Thomas Larkin, who has been reviewing art films for our readers, is on a leave of absence from the University of Michigan, and we hope to be able to announce a replacement for him in the next issue. The material above was prepared before his departure. Mr. Larkin's services have been very much appreciated. At the University he has had access to a wide range of the latest audio-visual materials. We wish him the very best good luck.

Editor's Note: We have recently seen the announcements for the Panorama Colorslide Art Program, a service of the Columbia Record Club. The plan is to provide monthly visits to the leading art museums of the world, where you may see thirty-two of their finest paintings by way of colored slides, projected from a low-priced projector (\$2.98) developed for this special purpose. Thirty-nine monthly visits to different museums have been planned. Each will have a selection of thirty-two slides and a guide book. Charge is \$2.98 monthly. For further information address Panorama at 165 West 46th Street, New York 36, N. Y.

Ralph G. Beelke

Dr. Ralph G. Beelke is Executive Secretary, National Art Education Association, N.E.A. Building, Washington, D.C.

new teaching aids

Oil Painting, Traditional and New, by Leonard Brooks, published by Reinhold Publishing Company, New York, 1959, 160 pages, price \$7.95. One of the best "how-to-do" books published in recent years is "Watercolor, a Challenge" by Leonard Brooks. His new book on oil painting follows the pattern and format of the watercolor book and is equally as good. Unlike many books on techniques the author does not set up certain exercises which must be followed before being "ready" to paint, but he discusses picture making from the very beginning and this is the constant emphasis. This does not mean that certain basic information regarding materials and their use is not given, for the book contains all the information regarding the necessary equipment for painting that one would find it necessary to have. Emphasis is not placed upon this, however, but upon basic concepts and ideas and one is conscious of the "art" in painting rather than just the mechanics of necessary equipment and a few simple rules and exercises to follow. The author makes clear that there are many ways of seeing and doing and one of the most interesting parts of the book is devoted to showing, with the use of color reproductions, how several different artists approach the same subject. The book is profusely illustrated and well designed. A section of new media and techniques discusses proxlyn and synthetic resins, plastic paints, vinylite and polymer tempera media. It is good to see new media considered along with the traditional.

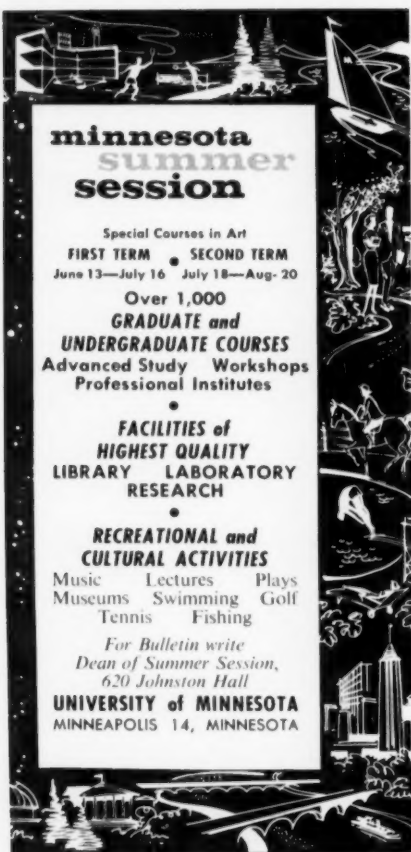
Hobbies, The Creative Use of Leisure, by Margaret E. Mulac, published by Harper and Brothers, New York, 1959, 271 pages, price \$3.95. A great deal of concern has been expressed in recent years regarding the use people are making of leisure time and the use which will be made of the increased amount of leisure the future will bring. It is in this context that hobbies are discussed in the present book. The first three chapters discuss the planned use of leisure, creative activities as "paths to happiness," and selecting a hobby. The remaining chapters outline briefly the nature of more than one hundred hobbies under the general headings of: "Making Hobbies," "Collecting Hobbies," "Doing Hobbies," and "Learning Hobbies." The latter chapters have brief bibliographies for each of hobbies discussed. There is a great deal of information in the book and it will serve as a good survey of things to do for those who need it. Some descriptions of what is involved in a particular activity seem too brief to give adequate treatment. This is particularly true of those areas of arts and crafts which are creative in nature rather than passive. The bibliographies for art activi-

ties are weak and do not contain some of the best books that are available; some are inaccurate.

Wood Carving With Power Tools, by Ralph E. Byers, published by Chilton Company, Philadelphia, Pennsylvania, 1959, 180 pages, price \$7.50. As with most technical books, this one is concerned with tools and mechanics rather than with concepts and ideas. In its way, it is a good book for it deals with the mechanics of using power tools for carving in a very clear, simple and direct way. The first chapter discusses tools, equipment and materials. The second considers wood and succeeding chapters take one through the step-by-step process of carving fish, birds, other animals and masks. Concluding chapters discuss finishing and the mounting of various pieces. Over 400 photographs illustrate the text, making it very easy to follow and understand. Although the author does not suggest copying and is constantly reminding the reader to allow the wood to suggest the subject to be carved, it is regrettable that more of the book is not given to a discussion of concept and to a consideration of sculpture rather than just carving. As it stands it would probably not lead one to do more than make fish forms from cypress roots.

More Plywood Projects for the Home Craftsman, by Robert Scharff, published by McGraw-Hill Book Company, New York, 1959, 184 pages, price \$5.50. This is the author's second book devoted to the use of plywood in making furniture, storage units and other projects for use in or around the home. Like the first book, "Plywood Projects for the Home Craftsman," this one is designed to show how to use, design, and work with plywood. There is a great deal of technical information and much of it will be valuable for the person interested in wood. Once again, however, one wishes more attention would be given to concept and less to sets of plans to be followed. In this case the concept of design needs to be emphasized. The book describes over fifty projects and well detailed drawings and instructions are given for the construction of each. While the technical information relating to each is valuable and could be used in numerous other projects, the book's value for school use would be increased with some consideration of design. A chapter on the design of objects showing various ways in which similar problems were solved by various designers might help project the idea that there is no one solution to any problem. This idea is as important for the home craftsman as it is for the amateur artist.

Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 103 Printers Building, Worcester 8, Massachusetts.



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Alice A. D. Baumgarner

A town that "cannot afford" music and art teachers agrees that instruction may be given outside of the regular school hours with each child paying for the service. Dr. Baumgarner gives some sound advice.

I live in an area of Vermont where the town cannot afford an art teacher. Since music is brought in by a local conservatory with each pupil paying privately, I wondered if I could follow a similar program. The school authorities say yes, but after school, so the program of eight weeks in drawing is about to begin. I am aware of Lowenfeld and D'Amico, so I hope this will lead into something not too sterile. I hope to start with student poses and in a second session work into Japanese art brush sketches. All this is the background for my program. What artists—reasonably modern—might have done work similar? Our state library or our University library probably could supply my need if I knew what to ask for. I am a subscriber to School Arts Magazine. Vermont

You do not mention whether you are teaching in public schools or whether your work with children would be entirely a private venture. It is true that we must start somewhere. However, we have been painfully aware that where the school authorities may get a part-time art teacher or make some slight provision for art education this is accepted as filling the total need. And no further action is taken to serve all the boys and girls in their need for art education through securing a capable, qualified, full-time teacher. Might there be this kind of danger in your community?

Are you a member of the National Art Education Association? In their journal for October 1959 there is a selected annotated bibliography which may answer your question more completely than it would be possible to do on this page. Listed also are NAEA yearbooks and other publications which may help you in your search for material.

It is important to any age to have enough repetitions of similar experiences so that learning can really take place. If, as you imply, the children who will be meeting in your home will have had no previous planned opportunity to work with art media it would seem most wise to give them a chance to explore material before you begin to ask them to bring forth a result such as might be expected of them as they draw each other. This may be particularly true if you have a wide range of age in the group of children who come to you. Why not have them explore thoroughly, to become interested in the possibilities of the materials and perhaps to sketch with a brush on many quick sketches rather than to have them use material such as a pencil and to have them labor over and over, perhaps half the time with their eraser to achieve an



effect that may be beyond their interest or their ability to coordinate?

Sometimes it is advisable to have the children save their sketches in the work room rather than to carry them home to face the questions of over-zealous parents. "What is that supposed to be? Do you think that looks like anything? I can't see that you're learning anything . . ."

Why not advertise your classes as experiences in painting? This will give you considerable scope and will not limit you to picture making. Are you near enough to WCAX TV station to tune in on the school programs? The presentation of the art lessons may have some suggestions which would be of use to you. Why not get some visual materials? Had you considered borrowing sets of slides from Eastern Arts Association Office, Kutztown, Pennsylvania? You could invite parents and teachers to see these pictured examples of children's art expressions so that they might have some recognition of the capabilities of children. The art department of the Public Schools of Denver, Colorado has prepared a portfolio of material on Children's Picture Making. This also would help with parents.

Part of the success of such a venture in your area will depend on having adults realize that the purpose is to give the children an opportunity to learn, to explore, to experiment, to use art media for expression and communication, to try, to succeed sometimes, to fail often, to study, to be taught, to try again. Your purpose is *not* quick, slick results to exhibit in store windows, or to train a service group to whip out placards and posters on short request! Would you find time to write us of your progress? I would be most interested in hearing about the development of your plans. You will have greater possibility of success in your desire to serve boys and girls if you are sensitively aware of children's potential and so plan your presentation and teaching so that each child can achieve.

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

Six-pointed Snowflakes

EDITORIAL



The text for this little sermonette on Six-pointed Snowflakes is a letter from Principal Frank J. Tonis of the Hindley School, Darien, Connecticut: "Here is a question which has bothered me for years. I would appreciate your views because as a reader of School Arts I know you speak straight and pull no punches! Every year during the winter months I see pieces of paper in school windows and on the display boards. These are generally rectangles which have been folded and scissored. Ask the teacher or pupils what they are and you are told they are snowflakes. Well, Dr. Winebrenner, nature makes her snowflakes

with six points. Always six. So my question is, 'Shouldn't art teachers be taught this fact and trained to teach pupils to make six-pointed flakes?' Also is faulty nature art?" I think the principal is *pulling my leg*, but here we go!

The question suggests a number of related considerations, some of which are scientifically-oriented, as for example, whether nature always makes her snowflakes with six points. If this common assumption is correct, we may have the children cover the walls and windows with six-pointed snowflakes and thus be able to justify the value of art education on the basis that this is correlation with science. If we find that this assumption is not correct, we may be able to maintain that a snowflake design that is not six-pointed also has its roots in scientific fact. Or we may take the "so what?" attitude, and insist that science and art are not one and the same, that each has its reasons for being, and since the fabric of life is so closely interwoven with both science and art that each has a place in the schools. You would want my reply to be scholarly and scientific, and I have therefore undertaken some research and study on the snowflake.

In 1550, Magnus observed snowflake structures with the naked eye but did not note the hexagonal pattern. Kepler pointed this out later and in 1635 Descartes published in Amsterdam what is thought to be the first scientific records. All of this was before the invention of the microscope in the latter part of the seventeenth century. Probably the most intensive study of the shape of snowflakes was made by the Japanese physicist, Ukichiro Nakaya, who began his study in 1932 and carried it on for about fourteen years with the assistance of other scientists. His research included the cap-

turing of snowflakes and development of techniques for making microphotographs of them. His work in lonely outposts was finally transferred to the laboratory, where he was able, artificially, to produce snowflakes of practically every known variety. His fourteen years of dedicated effort led to the preparation of a manuscript and the making of plates from his voluminous collection of microphotographs. While the book was in actual production during the war, the printing plant was bombed. All that was left was one set of proofs. From these proofs, and with the assistance of scientific foundations, the Harvard University Press published his book eight years later. Its title is "Snow Crystals," by Ukichiro Nakaya. This exhaustive treatise covers 510 pages.

Nakaya found countless varieties of snowflakes that were hexagonally symmetrical in design, but the abundance of irregular crystals discovered led him to observe that these probably exceed the symmetrical ones. Nature seems to produce snowflakes by a "separation of crystals formed by a sort of parallel growth," which would lead to a logical conclusion that they should be symmetrical. However, other forces in nature cause "malformed" crystals. This may be due to water vapor that comes in one direction, attachment of "nuclei" that stimulates a (cancerous?) growth, or even the detachment of "nuclei," as well as to meteorological conditions at the time. This may seem like a lot of blarney or boloney to prove a point. But it is scientifically correct. At any rate, we hope it proves that snowflake designs, like sheriffs' badges, do not always have to have six points.

Science and art are not one and the same. Neither are beauty and art identical terms. My dictionary says that *there is no synonym for art*. Nature is God-created. Art is man-created. The successful imitation or reconstruction of a work of nature does not make it art. Man must leave his own presence and his own intelligence on his work if it is art. And while nature may be his theme, the personality, sensitivity, and vision of the artist must escape into his work. The true artist does not copy nature verbatim. The child is not engaging in an *art* activity if the activity does not permit him to exercise *his own* ingenuity, invention, and sensitivity. So, down with the six-pointed snowflakes, the five-pointed stars, the folded-paper tulips, the pattern-produced Santa Clauses, the directed turkeys, the stereotyped hearts, the traced Lincoln silhouettes, and the rows of identical pumpkin faces that clutter our school windows!

D. Kenneth Winebrenner

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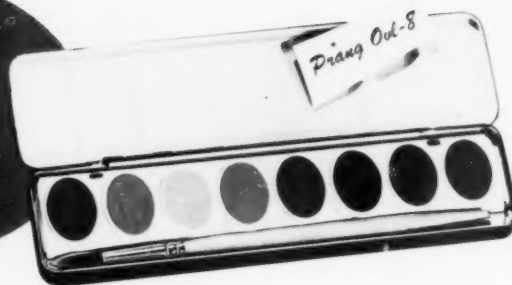


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